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ABSTRACT

This comprehensive analysis of French teaching methodology reveals basic problems underlying the current philosophy of language learning, while presenting new ideas based on extensive research. Two books, "Active French; Dialogues" and "Active French: Foundations Course" (Books 1 and 2), which stress well specified learning objectives, were developed to provide a dual approach to the morphology and syntax of the target language, thereby illustrating to the student the complexity of foreign language study. While urging an "intellectual approach" to language learning, the author includes extensive coverage of: (1) methodology, (2) phonology, (3) morphology, (4) audio-visual materials, and (5) the use of the "Active French" texts. Other chapters deal with syntax, vocabulary, spelling, comprehension, expression, and techniques for practice and testing. Concluding remarks bear significantly on the teacher, the learner, and problems inherent in our educational system. An index is furnished. (PL)

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Teaching French

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Teaching French

by

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CHAPTER ONE

PHONOLOGY

In this section, we attempt to determine the nature of the difficulties which French teachers face in the teaching of pronunciation.

GENERAL CONSIDERATIONS

TRANSCRIPTIONS

In this book, we will use these symbols whenever we want to discuss the spoken aspect of French:

Vowels

i	as in	*si*	ø	as in	*peu*	ɔ	as in	*fori*	ɛ̃	as in	*vin*
y	as in	*su*	o	as in	*beau*	a	as in	*là*	œ̃	as in	*un*
u	as in	*sou*	ɛ	as in	*fer*	ɑ	as in	*pas*	ɔ̃	as in	*bon*
e	as in	*thé*	œ	as in	*peur*	ə	as in	*le*	ɑ̃	as in	*blanc*

Consonants

p	as in	*peu*	g	as in	*grand*	z	as in	*zéro*	l	as in	*long*
t	as in	*ta*	f	as in	*fort*	ʒ	as in	*jeune*	r	as in	*rue*
k	as in	*qui*	s	as in	*si*	m	as in	*mur*			
b	as in	*beau*	ʃ	as in	*cher*	n	as in	*nous*			
d	as in	*dans*	v	as in	*vin*	ɲ	as in	*Espagne*			

Semivowels

j	as in	*piano*	ɥ	as in	*lui*	w	as in	*Louis*

The sentences will be transcribed rhythmic group by rhythmic group. Example (this sentence contains all the symbols presented above):

> Deux nouveaux étudiants belges veulent suivre un cours d'espagnol; ce sont Louis Méchin et Jacques Fagon.
>
> dønuvozetydjɑ̃bɛlʒ   vœlsɥivrœ̃kurdɛspaɲɔl   sɔsɔ̃lwimeʃɛ̃   eʒɑkfagɔ̃

PHONEMICS AND PHONETICS

Some errors of pronunciation lead to gross difficulties of communication; for example, a student who does not know how to make a clear contrast between /y/ and /u/, /ɔ̃/ and /ɑ̃/, etc. might be understood as saying *Mettez-le dessous* and *Il sent mauvais* when actually he is trying to say *Mettez-le dessus* and *Ils sont mauvais*. Contrasts such as these are therefore essential since meaning depends on them. They are called phonemic contrasts; the vowel sounds /ɔ̃/, /ɑ̃/, /y/, /u/ represent different *phonemes*.

On the other hand, a student who speaks French with an American [r] may experience no difficulty in communication. The contrast between French [r] and American [r] is of a phonetic nature. From the communication point of view, phonetic contrasts are less critical than phonemic contrasts.

VOWELS

It is essential to distinguish between the *sounds* that make up the spoken language and the *letters* that are used to transcribe the spoken language. There are only six vowel letters in the English alphabet *a, e, i, o, u, y,* but there are many more vowel phonemes; for example, all these words have different vowel phonemes: *beat, bit, bait, bet, bat, boat, bought, but, boot, bout, bite.*

The same problem exists in French; the French alphabet - like the English one - contains only six vowel letters, but standard spoken French contains up to sixteen vowel phonemes.

The vowels /i/, /y/, /u/, /ɛ̃/, /ɑ̃/, /ɔ̃/

The Frenchman's ear is very sensitive to these vowels no matter where they appear: final or non-final position, checked syllable (ending in a consonant) or open syllable (ending in a vowel). For example, in *minute* /minyt/, *rousse* /rus/, *intention* /ɛ̃tɑ̃sjɔ̃/, a definite vowel color is expected. Any variation is classified as non-standard.

The vowels /ø/, /œ/, /o/, /ɔ/

1. In final open syllables, only /ø/ and /o/ are acceptable:

deux	dø	beau	bo

There are no examples where /œ/, /ɔ/, or any intermediate vowel sounds between /ø/ and /œ/ or between /o/ and /ɔ/ are acceptable.

2. In final checked syllables, /œ/ and /ɔ/ are normally expected:

neuf	nœf	mort	mɔr

There are, however, several exceptions. A general exception includes all the words ending in /z/:

pose	poz	creuse	krøz
rose	roz	berceuse	bɛrsøz
chose	ʃoz	voleuse	vɔløz

The other exceptions cannot be classified; they have to be learned by practice; they include:

grosse	gros	neutre	nøtr
chauffe	ʃof	émeute	emøt
zone	zon	feutre	føtr

There are some pairs of words where the only difference in pronunciation is the contrast /o/-/ɔ/ or /ø/-/œ/. Examples of such contrastive pairs include:

saute	sot	sotte	sɔt
paume	pom	pomme	pɔm
Aude	od	ode	ɔd
Beauce	bos	bosse	bɔs

We know of only two pairs with /ø/-/œ/:

jeûne	ʒøn	jeune	ʒœn
veule	vøl	veulent	vœl

The contrast /o/-/ɔ/ is made by all speakers of standard French, but the contrast /ø/-/œ/ is now disappearing and the pronunciations /ʒœn/, /vœl/ for *jeûne*, *veule* are now acceptable.

3. In non-final checked syllables, /œ/ and /ɔ/ are expected; examples:

sortir	sɔrtir	seulement	sœlmɑ̃
mortel	mɔrtɛl	meurtri	mœrtri

4. In non-final open syllables, we find contrastive pairs such as:

paumé	pome	pommé	pɔme
beauté	bote	botté	bɔte

Such contrastive pairs are rare; generally, in non-final open syllables, the French speaker's sensitivity decreases considerably and he will often accept any nuance in the /o/-/ɔ/ continuum and in the /ø/-/œ/ continuum. Here are some examples where these variations may occur:

/ø/-/œ/ continuum:	Europe, meunier, peut-être, peureux.
/o/-/ɔ/ continuum:	mauvais, auto, hôtel, autorité, vélodrome.

The vowels /e/-/ɛ/

1. In final checked syllables, only /ɛ/ is acceptable; /e/ or any vowel sound between /e/ and /ɛ/ is not heard:

guerre is pronounced /gɛr/ not /ger/
pèse is pronounced /pɛz/ not /pez/

2. In final open syllables, speakers of standard French do not agree in all cases. While all pronounce *chanter, chanté* as /ʃɑ̃te/, such words as *chantait, poulet, mais* can be heard with all the nuances in the /e/-/ɛ/ continuum.

There are, therefore, some Frenchmen who make distinctions (*allé/allait, irai/irais, fée/fait, dé/dais, thé/taie,* etc.) that others do not make. The number of speakers who make these distinctions seems to be decreasing. In this book, we use the symbol /$\overset{e}{\varepsilon}$/ whenever there is disagreement about the pronunciation.

3. In non-final checked syllables, /ɛ/ is expected; examples:

perdu	pɛrdy	certain	sɛrtɛ̃	espérerai	ɛspɛrr$\overset{e}{\varepsilon}$

4. In non-final open syllables, variations occur and any nuance in the /e/-/ɛ/ continuum is often found acceptable. Here are some examples where these variations may occur:

maison nous aimons vraiment professeur

The vowels /a/, /ɑ/

Many Frenchmen contrast /a/ and /ɑ/. For example, they pronounce *bagne* as /baɲ/, but *gagne* as /gɑɲ/. Many Frenchmen, thus, distinguish between pairs such as these:

des pâtes	depɑt	des pattes	depat
des tâches	detɑʃ	des taches	detaʃ
des poêles	depwɑl	des poils	depwal
des mâles	demɑl	des malles	demal

However, there are also Frenchmen who have only one vowel phoneme (between /a/ and /ɑ/) and therefore do not distinguish between the pairs mentioned above.

The vowel /œ̃/

There are some Frenchmen who do not possess the vowel /œ̃/; they replace it with /ɛ̃/. For example, they pronounce *lundi, chacun, Verdun* as /lɛ̃di/, /ʃakɛ̃/, /vɛrdɛ̃/. These Frenchmen do not, therefore, make contrasts such as the following:

brun/brin	brœ̃/brɛ̃	emprunte/empreinte	ɑ̃prœ̃t/ɑ̃prɛ̃t

The vowel /ə/

Most Frenchmen pronounce /ə/ with a timbre very close to /œ/. These Frenchmen may have difficulty in distinguishing /œ/ from /ə/ as in, for example:

C'est leur tour.	selœrtur	C'est le retour.	selərtur

However, they would have no difficulty in distinguishing /ø/ from /ə/ as in, for example:

Mange ceux-là.	mɑ̃ʒsøla	Mange cela.	mɑ̃ʒsəla
Deux bons œufs.	døbɔ̃zø	De bons œufs.	dəbɔ̃zø

There are some Frenchmen whose pronunciation of /ə/ is closer to /ø/ than to /œ/. For these Frenchmen, of course, the contrast /ə/-/œ/ is easier to hear than the contrast /ə/-/ø/.

Vowel length

There used to be pairs of words like *maître/mettre* which could be told apart by vowel length (the vowel of *maître* was longer than that of *mettre*); this difference was transcribed as follows: /mɛːtr/-/mɛtr/. This opposition has practically disappeared today.

The basic factor which controls the length of vowels is the consonantal environment; for example, the vowel of *patte* is shorter than the vowel of *par*.

CONSONANTS

1. From a phonemic point of view, there are only a few cases where consonants can create difficulty in communication; examples:

a. The fact that the native and the foreign language share a phonemic contrast does not mean that the student is going to be able to hear it automatically in the foreign language. For example, although English has the /s/-/z/ contrast in pairs such as *fussy/fuzzy, lacy/lazy, racing/raising,* English speakers have difficulty with the /s/-/z/ contrast in French. Special drills are necessary to obtain a satisfactory contrast in pairs such as:

nous savons/nous avons		deux cents/deux ans		ils s'écrivent/ils écrivent	
nusavɔ̃	nuzavɔ̃	døsɑ̃	døzɑ̃	ilsekriv	ilzekriv

b. In English, /s+j/ tends to become /ʃ/ and /z+j/ tends to become /ʒ/. This explains why students have difficulty with words such as *monsieur* /məsjø/, *les yeux* /lezjø/, and why they have difficulty in making the difference between pairs such as *le sien/le chien, nous cassions/nous cachions* /ləsjɛ̃/-/ləʃjɛ̃/, /nukɑsjɔ̃/-/nukaʃjɔ̃/.

2. From a phonetic point of view, the consonants which warrant special practice are the following:

a. In English, initial /p/, /t/, /k/ are aspirated; there is a strong puff of air between the consonant and the following vowel. If one places a small strip of paper in front of one's lips and says /pa/, the strip of paper moves greatly. In French, /pa/ produces a much smaller movement of the paper. Most students can be trained to pronounce unaspirated /p/, /t/, /k/; it is generally sufficient to show them that in English the /p/ of *pin* is aspirated while the /p/ of *spin* is not.

b. English makes a difference between an initial /l/ as in *love* and a final /l/ as in *bell.* There is no such difference in French; all the /l/ sounds are pronounced with the tip of the tongue touching the upper teeth.

c. /ɲ/ is pronounced with the tip of the tongue behind the lower teeth. The blade of the tongue is in contact with a large part of the palate and moistens it (hence the term *n mouillé* which is often used for this sound).

d. The sound /ʒ/ exists in English words such as *measure, pleasure, vision,* but it does not occur at the beginning of a word. Unless students are properly trained, they will pronounce *Jean, joli,* etc. with an initial /dʒ/ as in *John, jolly.*

e. The standard French /r/ is completely unlike the American /r/. It is pronounced by holding the tip of the tongue behind the lower teeth and producing a soft friction between the back of the tongue and the soft palate. The students must rid themselves of the habit that makes the tip of the tongue go up every time they think of /r/.

SEMIVOWELS

The traditional analysis considers that French has three semivowels: /j/, /ɥ/, /w/. This analysis considers that *joua/joie, noua/noix/noie, loua/loi, roua/roi* have the same pronunciation: /ʒwa/, /nwa/, /lwa/, /rwa/. Our impression is that standard French does make a difference and that, in addition to the semivowels of /i/, /y/, /u/ represented as /j/, /ɥ/, /w/, we should list the semivowel of /o/ (which could be represented by /ɸ/). The reason the French are unaware of this fourth semivowel is that true contrastive pairs are extremely rare. We have been able to find only one: *Il les noua/Il les noie.* The *Larousse du 20e siècle (6 vol.)* seems to be aware of this difference. Using its own transcription system, it transcribes *noix* as *no-â* and *nouer* as *nou-é.* In this book, we follow the traditional analysis.

From the phonemic point of view, the students must be trained to reproduce contrastive pairs such as the following with sufficient accuracy:

lui	Louis	lɥi	lwi
juin	joint	ʒɥɛ̃	ʒwɛ̃
enfui	enfoui	ɑ̃fɥi	ɑ̃fwi

From the phonetic point of view, the students must be trained to pronounce short and tense semivowels; the tension and shortness of the French semivowels can be shown by comparing the English and French pronunciations of words such as *piano, Louise.*

The semivowel /ɥ/ usually proves more difficult to acquire than the corresponding vowel /y/, especially in *puis, depuis,* and after two consonants as in *fruit, bruit, etc.*

ARTICULATION

French articulation can be summarized with one word: TENSION. Acquiring a French articulation consists mostly in being able to shift from a lax articulation which is typical of Anglo-American to the tense articulation of French. The tension of the speech organs leads to five characteristics of French articulation:

1. The speech organs tend to remain immobile during the emission of a vowel; a French vowel

keeps the same sound from beginning to end. French vowels tend to be pure. There is no diphthongizing as in the English words *say, face, go,* etc.

2. French vowels tend to be pronounced on a single note. There are no marked pitch glides within the vowel sounds as in English.

3. In French, the movements of the soft palate are very precise. There are no vowels where the nasalization begins during the emission of the vowel as in the English *I don't, I came, I ran.* In French, a vowel is either nasalized from beginning to end as in *plein* /plɛ̃/, *Jean* /ʒɑ̃/, *bon* /bɔ̃/, *brun* /brœ̃/ or not nasalized at all as in *pleine* /plɛn/, *Jeanne* /ʒɑn/, *bonne* /bɔn/, *brune* /bryn/. The difficulty is not in training the students to nasalize, but rather in:

a. training them not to add an /n/, /m/, or /ɲ/ sound after a nasal vowel (/pɑ̃s/, not /pɑ̃ns/).

b. training them to pronounce clusters such as /fam/, /mal/ without nasalizing the vowel.

4. French vowels tend to end abruptly; they do not taper off as English vowels do.

5. In French, the transition from sound to sound is much more rapid than in English; French consonants give an acoustic impression of sharpness.

MELODIC FEATURES

The melodic features of a language can be analyzed in two ways: objectively (as measured by instruments) and subjectively (as perceived by the human ear).

On the objective level, the syllables emitted by the speaker can be analyzed by special instruments and their acoustic properties of frequency, intensity, and length can be mathematically stated in number of cycles per second, number of decibels, and number of milliseconds.

On the subjective level, we find that these acoustic characteristics are not always perceived and analyzed correctly; for example, a sound having low intensity and high frequency may be perceived by many persons as louder than a sound having high intensity but low frequency (see André Rigault, *Rôle de la fréquence, de l'intensité et de la durée vocaliques dans la perception de l'accent en français,* Fourth International Congress of Phonetic Sciences, Helsinki, 1961).

These discrepancies in perception explain why French natives often fail to agree when they are asked which syllable is stressed (that is, which one is prominent in an utterance) and why - when they do agree on its position - they do not necessarily agree on which of the three factors is responsible for that impression of stress.

It is, therefore, quite difficult at this time to make general statements which can be pedagogically useful. There are a few specific statements *(This is a yes or no question; end the final syllable on a higher note)* which can be of some help, but on the whole the student will have to depend on his ability to hear these melodic features globally and imitate them as such.

Imitating the melodic features correctly is important, not only in order to "sound French", but also because the meaning of the sentence may depend on them. Examples:

ditvulaverite	(with rising intonation)	Dites-vous la vérité?
ditvulaverite	(with falling intonation)	Dites-vous la vérité!
ʒɑ̃ekuraʒø	(with rising intonation)	Jean est courageux?
ʒɑ̃ekuraʒø	(with falling intonation)	Jean est courageux.

Depending on the melodic features, *Les gens vivaient bien* may mean *People lived well* or *In spite of everything, people lived; Vous avez une de ces robes* may mean *You have one of these dresses* or *You have a wonderful dress; Je travaillerai tant que je réussirai* may mean *I will work so much that I will succeed* or *I will work as long as I succeed; Je veux bien déjeuner* may mean *I am willing to have lunch* or *I want to have a good lunch.*

Other examples of the importance of the melodic features are:

Appelez-le, Henri.	Nous, nous écrivons.	Qui vois-tu, Marie?
Appelez-le Henri.	Nous nous écrivons.	Qui vois-tu? Marie?

However, there may be cases where the melodic features are insufficient to avoid ambiguity. For example, can a difference be heard between *Regardez-les sourire* and *Regardez les sourires?*

Our students must also learn to control the intonations which express joy, surprise, anger, pain, contempt, sadness, doubt, etc. There are cases where a particular intonation expresses one feeling in one language and a different feeling in another language.

SYLLABICATION AND LINKING

In spoken French, the syllabic cut tends to occur between a vowel and a consonant (for a detailed description, see Pierre Delattre, *Principes de phonétique française à l'usage des étudiants anglo-américains*, pages 18-19); examples:

attendez	a tɑ̃ de	vaudra	vo dra	pantalon	pɑ̃ ta lɔ̃

Linking consonant and vowel also takes place between words. In a group such as *Il arrive*, /l/ is pronounced with /a/: i la riv, not il ar iv. Other examples:

Elle‿arrive‿à l'heure. Je mange‿ici. Une‿autre‿idée. Passez par‿ici. Onze‿heures.

Linguists do not seem to agree on whether a difference in the position of the syllabic cut (juncture) allows a discrimination (in natural, unemphatic speech) between sentences such as:

C'est l'homme qui l'a tué.	C'est l'homme qu'il a tué.

WORDS WITH AN UNSTABLE CONSONANT

In some circumstances, many French words add a consonant, lose a consonant, or modify one of their consonants. The most frequent case is the simple addition of a consonant (liaison).

Liaisons

Some liaisons are always made (compulsory); others (optional) are made or not made depending on several factors:

Compulsory		Optional	
ils arrivent	ilzariv	nous sommes arrivés	nusɔm(z)arive
un grand homme	œ̃grɑ̃tɔm	des journaux italiens	deʒurno(z)italjɛ̃

The student must learn which liaisons are compulsory and, eventually, the factors which influence the optional liaisons.

French teachers should read these books and articles by Pierre Delattre: *Principes de phonétique* *française,* pages 26-34; "La liaison en français, tendances et classification," *The French Review,* December 1947; "Les facteurs de la liaison facultative en français," *The French Review,* October 1955; "La fréquence des liaisons facultatives en français," *The French Review,* October 1956.

Other types of unstable consonants

Some words (*cinq, six, huit, dix, plus, tous,* etc.) lose or modify a consonant. Examples:

il en a six	sis	six enfants	siz	six francs	si
il en a dix	dis	dix amis	diz	dix francs	di
ils sont tous ici	tus	à tous égards	tuz	tous les ans	tu

Comparison of linking and liaison

The principle of syllabication mentioned under *linking* also applies to the liaisons; the consonant of liaison is pronounced with the following vowel. Examples:

nous arrivons	nu za ri vɔ̃	chez elle	ʃe zɛl

Although linking and liaison have this syllabication principle in common, they are different processes. Liaison consists in pronouncing a consonant which is not pronounced when the words are heard separately. In linking, no consonant is added; linking is simply the process of pronouncing the final consonant of a word with the initial vowel of the next word. Examples:

nu + arivɔ̃ = nu za ri vɔ̃   il + ariv + isi = i la ri vi si

THE UNSTABLE VOWEL

In spoken French, the vowel sound /ə/ may be dropped in some cases. Compare:

il demande	ildəmɑ̃d	tu demandes	tydmɑ̃d
douze semaines	duzsəmɛn	six semaines	sismɛn

The task of the student is twofold:

a. He must learn which unstable vowels *may* be dropped.

b. He must learn to keep or retain the unstable vowel according to the style he is using (the number of unstable vowels dropped varies from the maximum in informal fast conversation to the minimum in formal poetry reading).

French teachers should read these books and articles by Pierre Delattre: *Principes de phonétique française,* pages 24-25; "Le jeu de l'*e* instable de monosyllabe initial en français," *The French Review,* May 1949 and October 1949; "Le jeu de l'*e* instable intérieur en français," *The French Review,* February 1951.

The system is so complex that it seems preferable to give the students only basic guidelines (for example, see *Foundation Course,* frame 51, page 16; frame 19, page 24; frame 24, page 25) and to have them learn the other patterns by imitation (see *Foundation Course,* frame 96, page 39).

HIATUS WORDS

Traditional terminology distinguishes between words beginning with *h muet (homme)* and words beginning with *h aspiré (honte).* This distinction should be discarded since standard French no longer has an aspirate *h*[1]. Today *huit, homard, haricot* begin with a vowel or semivowel sound just like *huile, hommage, habitude.*

ɥit ɔmar ariko ɥil ɔmaʒ abityd

An analysis based on contemporary French shows that *homard, haricot,* etc. belong to a class which includes not only the words which used to have an aspirate *h (haut, honte, héros*[2], etc.), but also words which have never had an aspirate *h (oui, yacht, uhlan, ululer, onze, yaourt,* etc.[3]). The words in this class have the following characteristics:

1. They refuse the liaison mechanism with a preceding word:

très haut treo   un oui œ̃wi   les haricots leariko

2. When preceded by a word which has a preconsonantal form and a prevocalic form, they require the preconsonantal form. Examples:

Prevocalic form	Preconsonantal form	
l'habitude	la femme	la huitième
son amie	sa maison	sa hache
un bel homme	un beau livre	un beau homard
de l'argent	du pain	du yaourt

3. They do not generally allow the fall of a preceding /ə/[4]:

l'avion	lavjɔ̃	le héros	ləero
une maison	ynmezɔ̃	une hache	ynəaʃ
cette habitude	sɛtabityd	cette hache	sɛtəaʃ
grande maison	grɑ̃dmezɔ̃	grande hache	grɑ̃dəaʃ
quelle humilité	kɛlymilite	quelle honte	kɛləɔ̃t
j'hésite	ʒezit	je ulule	ʒəylyl

4. Linking does not normally take place[4]:

il hurle il·yrl

The basic characteristic of these words is their affinity for hiatus (two contiguous vowel or semivowel sounds in the same rhythmic group). Hiatus is rather rare in French (for example, in the first two paragraphs of *L'Etranger,* we find only nine cases of hiatus in 244 syllables). This low frequency is due mostly to the liaison mechanism *(les hommes* = /lezɔm/, not /leɔm/) and the existence of special prevocalic forms *(un bel homme,* not *un beau homme; l'homme,* not *le homme; l'étudiante,* not *la étudiante);* without these two anti-hiatus devices, the first two paragraphs of *L'Etranger* would contain 42 cases of hiatus instead of nine. Words like *honte* cause hiatus to appear by not taking advantage of the two anti-hiatus devices and by making /ə/ appear whenever possible. For this reason, we call these words *hiatus words.*

Notes

1. The aspirate *h* has not yet completely disappeared. It can still be heard in the speech of some old people in Lorraine, Normandy, etc. Actors traditionally use it when they interpret classical tragedies and in formal poetry reading. Some educated persons use it occasionally in very formal speech.

2. The derivatives of *héros* (*héroïne, héroïsme,* etc.) are not hiatus words.

3. In some cases, the numeral *un* is a hiatus word (see page 42). Persons' names are also occasionally treated as hiatus words *(les pièces de Ionesco, le chapeau de Armande).*

4. Hiatus words constitute an abnormal feature and it is likely that the force of analogy will slowly make them follow the regular pattern. Scattered signs of this evolution already exist. For example, in *dites oui, elle hurle, c'est le huitième jour,* /ə/ is often dropped and the phrase is pronounced with internal disjuncture (the syllabic cut is after the consonant); in *par hasard, leur huitième enfant,* linking usually takes place as if *hasard* and *huitième* were not hiatus words. Most persons say *le train d'onze heures, un kilo d'haricots.* In neglected speech, *les haricots* is pronounced with the liaison.

THE INTERNATIONAL PRONUNCIATION OF FRENCH

There is substantial agreement among the nations which use French as their official language or as one of their official languages that the standard acceptable pronunciation is that used by cultured native Parisians; this form of French is now usually referred to as *International French.* The phonemes, melodic patterns and voice resonance are characteristic and are easily identified; it is the pronunciation which is used by the diplomats and interpreters at the United Nations, by radio and television commentators, by actors, singers, etc. The modern means of oral communication (radio, TV, phonograph records, films) are spreading this pronunciation all over the globe and it is this pronunciation which the young native speakers of French -especially in educated classes - now tend to learn.

Up until recently, a strong provincial accent was not an obstacle to success (witness Colette, Claudel, Vincent Auriol, etc.), but attitudes are changing and it is becoming increasingly difficult to gain public acceptance unless one uses the standard pronunciation.

THE TEACHING OF PRONUNCIATION

The research and experimentation of the last twenty-five years have led to a more effective presentation of the phonology of French, to more effective practice drills and - as a result - to a substantial increase in the proportion of students who attain a *readily understandable pronunciation.* Should we be satisfied with the progress which has been accomplished or should we continue to look for more improvements? If so, in which direction should we move?

All of us would like to give our students a native pronunciation (a pronunciation which a native could not identify as foreign), but we do not know how it can be taught - or, in fact, whether it can be taught at all. The proportion of students who attain a native pronunciation does not seem to have been changed by the methods which have been developed; it remains extremely small. Indeed, it is quite obvious that these methods - although they have led to a substantial increase in the proportion of students who reach a readily understandable pronunciation - do not lead to a native pronunciation; most of the expert phoneticians who have devised these methods have not been able themselves to acquire a native pronunciation in a language foreign to them. We will try to examine the nature of the problems with which we are faced.

PHONOLOGICAL APTITUDE

The aptitude to acquire a native pronunciation in a foreign language is different from the aptitude required to master its morphology, syntax, or vocabulary. Among the students who learn to speak with high structural accuracy and good fluency, we find some who are barely understandable because of their pronunciation; and among those who have no difficulty in picking up a native pronunciation we find some who are barely understandable because of their low level of accuracy in morphology and syntax. This phonological aptitude appears to consist of three elements:

1. Ability to listen to a model, produce the correct sound and tell *without recording his voice* that the imitation is correct. (This is different from the ability to tell whether someone else's imitation is correct or incorrect; evaluating one's own pronunciation is a different task.)

2. Ability to store phonological models; this means, for example, that the student can learn to carry the imprint of /ɑ̃/ in his brain and that he can refer to this model whenever he wants to produce /ɑ̃/. This phonological storage is essential since, obviously, the learner cannot depend on somebody to give him a model every time he wants to say something.

3. Ability to control all the phonemic and melodic features simultaneously. This means that it is not enough to be able to reproduce /y/, /u/, /e/, /o/, /ɥi/, /ra/, etc. in isolation; the student must also assemble all these features correctly.

Very few of our students possess this total aptitude and are able to imitate French correctly at once. The great majority of them fall into these categories:

1. Some students, although they do not pronounce correctly (their pronunciation may vary from very bad to nearly correct), are able to recognize their errors *by ear alone* and they have the basic ingredient for progress: they can tell which one among their imitations is closest to the correct pronunciation. These students' problem is that they cannot control what they are going to say; they do not know in advance how close their imitation is going to be.

   Some of these students appear unable to make any improvement (no matter how much they practice, their production remains unpredictable); but many of them - by individual, unassisted practice with tape-recorded models - can learn to store these models in their brain and - without having to record their own voices - can learn to better control their imitations, get progressively closer to the right pronunciation, and reach a level where they no longer hear a difference between what they say and what they are supposed to say. At this point, they need to see their teacher to determine whether their pronunciation is now correct (in which case this particular phonemic or melodic problem is solved) or whether the error has now simply decreased to an interval which they cannot hear (in which case they are in category 2).

2. In this category, we have the students who *by themselves* cannot tell that their imitations are incorrect or, if they can tell, cannot judge which one among their imitations is closest to the correct pronunciation. In this case, we need to determine whether the student could perform these tasks by comparing a recording of his voice with the model.

   a. If a trial shows that the use of recording devices does not help the student, he should not be asked to practice pronunciation drills on his own in a language laboratory; it would only strengthen his wrong pronunciation. What can we do for such a student? Nothing much at present; even long individual tutoring by an instructor well-trained in phonetics does not bring worthwhile progress. It may be - as Dr. Tomatis and Professor Guberina claim - that these students' phonetic difficulties are due to their inability to hear the frequency bands which are characteristic of the foreign sounds. (Children can hear all frequency bands, but as they grow up their ability to hear bands other than those of their native language decreases; this decrease varies from small to large.) Tomatis and Guberina believe that it is possible to build electronic devices which would submit the deficient ears to some special frequency combinations and thereby slowly restore the ability to hear all frequency bands - or, at least, the frequency bands of the foreign language being studied. Improving the student's ability to imitate melodic features may become feasible with the help of devices which instantaneously evaluate the tempo, pitch and loudness components of each phoneme and graphically tell the student which modifications he must make. (Dr. Harlan Lane at the University of Michigan is one of those investigating this possibility.) In any case, it will be several years before we know whether these devices can be successful.

b. If a trial shows that the use of a tape recorder does help the student detect his errors and evaluate their degree of incorrectness, he can be asked to work by himself in the laboratory. The question then becomes: Can he, in time, train himself to control his imitations? In other words, can he - after detecting which one is his best imitation - produce it at will? If he cannot make that progress, then he might just as well discontinue his work in the laboratory. If he can make that progress, he must take the further step of being able to produce his best imitation at will without the help of the tape recorder. Tape recorders should be only a temporary crutch and should be used only to train the student to do without them. The drills must be prepared in that light; each little progress made with the help of the machine should be duplicated at once without the machine; for example, as soon as the machine has helped the student to pronounce /u/ a little better, he should make himself able to pronounce this improved /u/ without the machine. The purpose of the machine is to move the student from category 2 to category 1 - otherwise it is worthless (the student cannot, obviously, carry a tape recorder around to practice each sentence before uttering it).

Unfortunately very few students make worthwhile progress through the use of tape recorders. This is why the basic French course which we have prepared *(Active French: Foundation Course)* does not contain exercises to be recorded by the student. This is also why we believe that a language laboratory needs only a few machines equipped with recording circuits.

PSYCHOLOGICAL ATTITUDE

To a large extent, learning to speak a foreign language is like acquiring a second personality: it involves new linguistic and cultural concepts, new phonological habits, new gestures. Many people, although they say they want a native pronunciation, resist doing what is necessary to obtain it: the Frenchman feels ridiculous when he tries to put the tip of his tongue between his teeth to pronounce the initial consonant of *this* and *thing* and the American claims it is physically impossible to keep the tip of his tongue behind his lower teeth to pronounce /r/.

There are other facts which indicate that our difficulties in acquiring the pronunciation of a foreign language are often of a psychological nature. A person who normally has an acceptable pronunciation may become unintelligible when he finds himself in an unfriendly environment (among people who do not like foreigners) or under emotional stress (giving a speech, taking an oral examination, etc.). On the other hand, a person who is normally self-conscious about his pronunciation may show marked improvement if encouraged or if his inhibitions are removed (for example, by the use of alcoholic beverages). Along this line, some researchers are considering the use of drugs, sleep learning, and hypnosis. This need for a friendly environment may also partially explain why so few of our students make progress in pronunciation when working alone in a language laboratory cubicle.

We want to stress therefore the importance of a good student-teacher relationship. To reach the maximum possible level of performance in pronunciation, the teacher should conduct his class in a climate of confidence and expectation of success; the students should never feel embarrassed or ridiculous in front of their classmates. There should be no emotional stress.

CONCLUSION

The proportion of high-school and college students who acquire a native or near-native pronunciation is not likely to increase in the near future; there does not seem to be any research in progress which might lead to the early development of a successful method.

But the techniques which have been developed in the last twenty-five years do allow us to give the majority of our students a pronunciation which the natives understand easily and find non-objectionable. These techniques work best when these points are kept in mind:

1. The first few months of the elementary course are the most important in pronunciation training. It is during this time that good or bad pronunciation habits get set; bad habits are very hard to eradicate (in fact, most students come close to their maximum performance level by the end of their first year of audio-oral training; little phonological progress is made in the following years).

2. The phonological training should begin with this three-step progression:

   a. Train the students to recognize the most important phonological contrasts (pronounced by many different voices).
   b. Train the students to discriminate between acceptable imitations and unacceptable imitations (pronounced by many different voices).
   c. Train the students to imitate these phonological contrasts and evaluate their imitations.

but this strictly phonological training should be short. Best results (in pronunciation and motivation) are usually obtained when the phonology-only period is two or three hours long and the course is programmed in such a way that the student continues his phonological training at the same time he learns to manipulate the morphology, syntax, and vocabulary of the language, and realizes that phonological accuracy is necessary for communication. For example, the contrast *nasal vowel* → *oral vowel* + /n/ can best be taught with the conjugation of some verbs or the masculine/feminine contrast of some adjectives:

ilvjɛ̃	il vient	ilvjɛn	ils viennent
italjɛ̃	italien	italjɛn	italienne

The contrast /ɔ̃/-/ɑ̃/ can be taught with lexical contrasts such as *les cheveux blonds*, *les cheveux blancs*, *ils sont*, *il sent*, etc.

3. We should be flexible in our use of the various techniques. Saying /i/ with firmly rounded lips may help some students pronounce /y/ correctly, but it would be wrong to assume that it is a sure-fire technique and that - if used long enough - it will train every student to say /y/. Such techniques are worthwhile if they produce fairly immediate results, but they do more harm than good if used *ad nauseam*. We should also tell our students that exaggerating the lip movements during the initial training is necessary, but that they will become able to pronounce /y/, /u/, /o/, etc. without distorted facial expressions like the French do; after all, our students will not fail to observe that the actors in French movies do not constantly protrude and spread their lips. We can try to train our students to pronounce the French [r] without telling them that the spelling is *r* (thereby hoping to prevent the tongue reflex of the American [r]), but this technique can help only a few students since most of our students immediately associate the sound of the French [r] with the letter *r*.

> (We tested this with American children ranging in age from seven to thirteen years who did not know any French; we pronounced *treize*, *père*, *courra*, *perdre*, *battre*, *cirque*, *mourra*, *iris*, *arbre*, *bras*, *cire*, *riz* and asked the children to write these words as if they were English words. The following list is typical of the spellings we obtained: *trez*,

pear, coura, pairdra, butra, cirk, moora, ireece, arbru, braj, sir, ree. In a few cases, *l* or *h* was used instead of *r*, but the experiment shows that the students upon hearing that "strange" sound nearly always think of the letter *r*.)

4. Finally, we should keep a balanced and sensible attitude toward pronunciation. It is certainly an important part of FL training and can be a powerful source of motivation for those who pronounce well, but the students should not be made to feel that this element over which they have but little conscious control is *the* most important factor in their work; it should not be emphasized at the expense of morphology, syntax or vocabulary. Otherwise, some of our most promising students of the language may become discouraged and we will lose them.

CHAPTER TWO

MORPHOLOGY

In this section, our purpose is to show that French has a dual morphology and that, in many areas, the statements made about the written form (*-s* for the plural of nouns, *-nt* for the third person plural of verbs, etc.) are not true about the spoken form. A description of the written language cannot teach our students to speak accurately; they need a description based on the *spoken* language. The analysis which follows is therefore designed to help the teachers present the spoken form accurately and prepare effective audio-oral drills.

Our analysis is based on the standard pronunciation; an analysis based on the pronunciation used in the Bordeaux area, for example, would be different.

The material has been classified in the most economical way, with as few categories as possible; the classification and progression used in teaching would be entirely different (for the pedagogical classification, see our *Foundation Course, Book One* and *Book Two*).

VERBS

THE PRESENT INDICATIVE

Four categories can be set up in the analysis of the present indicative in spoken French.

TYPE ONE

The third person singular and the third person plural use identical forms. Examples:

iltravaj	il travaille, ils travaillent	ilkur	il court, ils courent
ilfɥi	il fuit, ils fuient	ilvwa	il voit, ils voient
ilri	il rit, ils rient	ilkœj	il cueille, ils cueillent
ilmœr	il meurt, ils meurent	ilkɔ̃kly	il conclut, ils concluent

Type I verbs have only three different forms: /travaj/ for *je, tu, il, elle, ils, elles*; /travajɔ̃/ for *nous*; /travaje/ for *vous*.

If the verb begins with a vowel or semivowel sound, a /z/ of liaison distinguishes the third person singular from the third person plural if the verb is directly preceded by *il, elle, ils* or *elles*. Examples:

ilezit	il hésite	ilɥil	il huile
ilzezit	ils hésitent	ilzɥil	ils huilent

If the verb is directly preceded by a plural noun, the liaison is optional. Example:

lœrpeiaksɛpt or lœrpeizaksɛpt leurs pays acceptent

Vowel shifting in Type I verbs

Vowel shifting is a common linguistic phenomenon. In English, it can indicate:

a change of person	I do	he does
a change of tense	I begin	I began
a change of number	mouse	mice

Some Type I verbs have a vowel shift in the first and second persons of the plural. Six categories can be set up:

1. **Verbs which shift from /ɛ/ to /e/** (*répéter, préférer, espérer,* **etc.**)	ʒərepɛt	nurepetɔ̃
2. **Verbs which shift from /ɛ/ to /ə/** (*peser, geler, appeler, acheter, jeter,* **etc.**)	ʒəpɛz	nupəzɔ̃
3. **Verb which shifts from /œ/ to /u/** (*mourir* **is the only one in this category**)	ʒəmœr	numurɔ̃
4. **Verbs which shift from /jɛ/ to /e/** (*acquérir, conquérir,* **etc.**)	ʒakjɛr	nuzakerɔ̃
5. **Verbs which use /jɔ̃/ and /je/ instead of /ɔ̃/ and /e/** (*crier, oublier, appuyer; payer, envoyer, croire,* **etc.**)	ʒəkri	nukrijɔ̃
6. **Verbs which change their final vowel sound to the corresponding semivowel sound (/j/, /ɥ/, /w/)** (*étudier, tuer, jouer,* **etc.**)	ʒetydi	nuzetydjɔ̃

Remarks

1. In category 2, /ə/ can be dropped according to the regular patterns:

nuʒtɔ̃   nunʒətɔ̃pɑ

There are some verbs, however, which do not allow the fall of /ə/: *celer, peler, peser,* **etc. This phenomenon occurs only when /ə/ is in the initial syllable (***déceler, épeler* **do allow the fall of /ə/).**

2. Standardizing the spelling of the verbs of category 2 to *è* **was one of the features of the spelling reform that was proposed and tabled in 1952 (***je jète***).**

3. The vowel shifts of categories 5 and 6 occur only with verbs whose stems end with /i/, /y/, /u/, /$\overset{e}{\varepsilon}$/, /a/; there is no vowel shift if the stem ends with /e/ (*béer, créer***) or two inseparable consonants + /y/ or /u/ (***refluer, clouer***).**

Verbs whose stems end in /i/ belong to category 5 when /i/ is preceded by two inseparable consonants or by a consonant + a semivowel; otherwise they belong to category 6. There is hesitation about *rire*; **some people say /nurjɔ̃/, /vurje/, but most say /nurijɔ̃/, /vurije/.**

TYPE TWO

The third person plural is formed by adding a consonant sound (or semivowel sound) to the third person singular. Examples:

s	ilfini	ilfinis	**il finit, ils finissent**	v	ilsɛr	ilsɛrv	**il sert, ils servent**
z	illi	illiz	**il lit, ils lisent**	k	ilvɛ̃	ilvɛ̃k	**il vainc, ils vainquent**
t	ilpar	ilpart	**il part, ils partent**	p	ilrɔ̃	ilrɔ̃p	**il rompt, ils rompent**
m	ildɔr	ildɔrm	**il dort, ils dorment**	l	ilmu	ilmul	**il moud, ils moulent**
d	ilvɑ̃	ilvɑ̃d	**il vend, ils vendent**	j	ilbu	ilbuj	**il bout, ils bouillent**

Type II verbs have only four spoken forms: /fini/ for *je, tu, il, elle*; **/finisɔ̃/ for** *nous*; **/finise/ for** *vous*; **/finis/ for** *ils, elles.*

If the verb begins with a vowel or semivowel sound, a /z/ of liaison can constitute a second signal in the third person plural. Examples:

ilekri	**il écrit**	lœrpeiatɑ̃d	**leurs pays attendent**
ilzekriv	**ils écrivent**	lœrpeizatɑ̃d	

Vowel shifting in Type II verbs

The only vowel shifts which occur in Type II verbs are:

/wa/ to /y/ as in *boire*		/wa/ to /ə/ as in *devoir*	
ʒə,ty,il bwa	nubyvɔ̃	ʒə,ty,il dwa	nud(ə)vɔ̃
ilbwav	vubyve	ildwav	vud(ə)ve

The Type II verb *dire* has a special form for the second person plural: *vous dites*.

TYPE III

The third person plural is formed by modifying the final vowel sound of the third person singular and adding a consonant sound. Examples:

e av	ilse	ilsav	**il sait**	**ils savent**
ɛ̃ ɛɲ	ilkrɛ̃	ilkrɛɲ	**il craint**	**ils craignent**
o al	ilvo	ilval	**il vaut**	**ils valent**
ɛ̃ aɲ	ilʒwɛ̃	ilʒwaɲ	**il joint**	**ils joignent**

Type III verbs have only four spoken forms: /se/ for *je, tu, il, elle*; /savɔ̃/ for *nous*; /save/ for *vous*; /sav/ for *ils, elles*.

Some Type III verbs have a vowel shift in the *nous* and *vous* persons; these verbs thus have a three-vowel shift. Examples:

ø u œ	ilvø	nuvulɔ̃	ilvœl	**il veut**	**nous voulons**	**ils veulent**
ɑ̃ ə ɛ	ilprɑ̃	nuprənɔ̃	ilprɛn	**il prend**	**nous prenons**	**ils prennent**
jɛ̃ ə jɛ	ilvjɛ̃	nuv(ə)nɔ̃	ilvjɛn	**il vient**	**nous venons**	**ils viennent**

If the verb begins with a vowel or semivowel sound, a /z/ of liaison can constitute a second signal in the third person plural. Examples:

ilaprɑ̃	**il apprend**	lœrpeiɔbtjɛn	**leurs pays obtiennent**
ilzaprɛn	**ils apprennent**	lœr peizɔbtjɛn	

NON-CLASSIFIED VERBS

The spoken classification has fewer exceptions than the written classification. Only seven verbs do not fit one of the three categories given above. They are:

avoir	ila	ilzɔ̃	**asseoir**	ilasj$\overset{e}{\varepsilon}$	ilzasɛj
être	il$\overset{e}{\varepsilon}$	ilsɔ̃	**absoudre**	ilabsu	ilzabsɔlv
faire	ilf$\overset{e}{\varepsilon}$	ilfɔ̃	**haïr**	il·ɛ	il·ais
aller	ilva	ilvɔ̃			

THE INFINITIVE

The spoken infinitives of *all* the French verbs (including the verbs listed as irregular or defective in Grevisse, *Le Bon Usage*, par. 668-701) can be classified as follows:

1. The infinitive has the same spoken form as the *vous* form of the present indicative:

travailler	vutravaje	travaje

2. The infinitive is obtained by adding /r/ to the *il* form of the present indicative:

finir	ilfini	finir
rire	ilri	rir
plaire	ilplɛ	plɛr
boire	ilbwa	bwar
conclure	ilkɔ̃kly	kɔ̃klyr

3. The infinitive is obtained by adding /dr/ to the *il* form of the present indicative:

prendre	ilprɑ̃	prɑ̃dr
répondre	ilrepɔ̃	repɔ̃dr
perdre	ilpɛr	pɛrdr
coudre	ilku	kudr
craindre	ilkrɛ̃	krɛ̃dr

4. The infinitive is obtained by adding /tr/ to the *il* form of the present indicative:

être	ilɛͤ	ɛtr
naître	ilnɛ	nɛtr
connaître	ilkɔnɛ	kɔnɛtr
accroître	ilakrwa	akrwatr

5. The infinitive is obtained by adding /r/ to the *ils* form of the present indicative:

suivre	ilsɥiv	sɥivr
vivre	ilviv	vivr
mettre	ilmɛt	mɛtr
battre	ilbat	batr
rompre	ilrɔ̃p	rɔ̃pr
vaincre	ilvɛ̃k	vɛ̃kr

6. The infinitive is obtained by replacing the ending /e/ of the *vous* form of the present indicative with /ir/:

dormir	vudɔrme	dɔrmir
mentir	vumɑ̃te	mɑ̃tir
bouillir	vubuje	bujir
mourir	vumure	murir
ouvrir	vuzuvre	uvrir
obtenir	vuzɔbtəne	ɔbtənir
cueillir	vukœje	kœjir

7. The infinitive is obtained by replacing the ending /e/ of the *vous* form of the present indicative with /war/:

avoir	vuzave	avwar
vouloir	vuvule	vulwar
savoir	vusave	savwar
pouvoir	vupuve	puvwar
devoir	vud(ə)ve	d(ə)vwar

8. Non-classified; only these five verbs do not belong to any of the above categories:

falloir	ilfo	falwar
pleuvoir	ilplø	plœvwar
asseoir	ilasj$\overset{e}{\varepsilon}$	aswar
haïr	il·ɛ	air
gésir	ilʒi	ʒezir

Some verbs can be put in more than one category. For example, *répondre* can be in 5 as well as 3 and *mettre* can be in 4 as well as 5.

Alternate forms

Verbs ending with a consonant sound + /r/ in their isolated form are pronounced:

consonant + /r/ before a vowel	vamɛtrœ̃ʃapo	va mettre un chapeau
consonant + /rə/ before a consonant in formal speech	vamɛtrəlatabl	va mettre la table
/r/ dropped in informal speech	vamɛtlatabl	

THE FUTURE

1. The future is formed by the addition of a suffix:

je finis	je finirai	ʒəfini	ʒəfinir$\overset{e}{\varepsilon}$

or by the modification of the stem and addition of a suffix:

je vois	je verrai	ʒəvwa	ʒəver$\overset{e}{\varepsilon}$

2. The pronunciation of the ending *ai (je chanterai)* varies a great deal in France. All vocalic shades between /e/ and /ɛ/ can be heard. We use the symbol /$\overset{e}{\varepsilon}$/.

A. FUTURE BASED ON THE PRESENT

1. The vast majority of French verbs form their future by adding /r$\overset{e}{\varepsilon}$/, /ra/,/rɔ̃/ to the singular form of the present indicative:

j'étudie	j'étudierai	ʒetydi	ʒetydir$\overset{e}{\varepsilon}$

In this group we have all the *-er* verbs (except *aller, envoyer*) + *courir, asseoir, cueillir.*

2. Some of these verbs have a vowel shift in the present /ʒaʃɛt/ – /vuzaʃte/, but the stem

remains invariable in the future:

j'achète	j'achèterai	ʒaʃɛt	ʒaʃɛtr$^{e}_{ɛ}$
vous achetez	vous achèterez	vuzaʃte	vuzaʃɛtre

3. An /ə/ is added when the stem ends with two inseparable consonants:

il semble	il semblera	ilsɑ̃bl	ilsɑ̃blərа
il entre	il entrera	ilɑ̃tr	ilɑ̃trəra

4. When the stem ends with two separable consonants, /ə/ is added or not added depending on several factors (the particular combination of consonants, style and speed of delivery, etc.):

porter	ilpɔrt	ilpɔrtəra	ilpɔrtra
garder	ilgard	ilgardəra	ilgardra
parler	ilparl	ilparləra	ilparlra
tourner	ilturn	ilturnəra	ilturnra
marcher	ilmarʃ	ilmarʃəra	ilmarʃra
fermer	ilfɛrm	ilfɛrməra	ilfɛrmra
rester	ilrɛst	ilrɛstəra	ilrɛstra

5. If the stem of the present indicative ends with vowel + /r/, two consecutive /r/ must be pronounced in the future:

courir	ilkur	ilkurra

In *-er* verbs, the unstable vowel can be retained in formal speech, but it is normally dropped in conversation:

pleurer	ilplœr	ilplœrəra	ilplœrra
tirer	vutire	vutirəre	vutirre
espérer	ilzɛspɛr	ilzɛspɛrərɔ̃	ilzɛspɛrrɔ̃

This twin /r/ is a signal which differentiates the future from other tenses (present, past definite, imperfect):

(present)	vutire	(future)	vutirre
(past definite)	iltira	(future)	iltirra
(imperfect)	ʒətir$^{e}_{ɛ}$	(future)	ʒətirr$^{e}_{ɛ}$

B. FUTURE BASED ON THE INFINITIVE

Some French verbs base their spoken future on the infinitive; the endings then are /$^{e}_{ɛ}$/, /a/, /ɔ̃/:

mettre	mɛtr + $^{e}_{ɛ}$, a, ɔ̃	plaindre	plɛ̃dr + $^{e}_{ɛ}$, a, ɔ̃

Verbs like *finir*, *boire*, *plaire* could also be placed in category A: /bwa + ra/ or /bwar + a/.

C. FUTURE BASED ON A SPECIAL STEM

These verbs and their derivatives use a special stem:

tiendra, viendra, apercevra, devra, pleuvra, recevra, mouvra, aura, saura, sera, fera, faudra, vaudra, verra, enverra, pourra, ira, voudra, mourra, acquerra, conquerra

In the last three verbs, /rr / differentiates the future from the present and the imperfect:

(present)	numurɔ̃	(future)	numurrɔ̃
(imperfect)	ʒəmur$\overset{e}{\varepsilon}$	(future)	ʒəmurr$\overset{e}{\varepsilon}$

(A double *r* in the spelling does not always indicate a twin /r/ in speech: *enverrai*, *verrai*, *pourrai*.)

THE IMPERFECT INDICATIVE

1. The imperfect indicative is based on the first person plural of the present indicative:

	je faisais	nous faisions
	tu faisais	vous faisiez
nous faisons	il faisait	
	ils faisaient	

The only exception is *nous sommes/nous étions*; impersonal verbs such as *il fallait* are classified separately since they do not have a first person plural.

2. The imperfect indicative has three spoken forms and five written forms. The endings *ais*, *ait*, *aient* are heard with all the shades in the /e/ - /ɛ/ continuum; we will use the symbol /$\overset{e}{\varepsilon}$/. There is some evidence that the percentage of people using the /e/ area is increasing. When the imperfect endings are pronounced with /e/, ambiguity may arise since there is no longer any difference between pairs like:

il l'a chanté	il la chantait	illaʃɑ̃te
je l'ai chanté	je les chantais	ʒleʃɑ̃te
tu l'as porté	tu l'apportais	tylapɔrte

3. Some verbs present a few particularities in their pronunciation:

a. /ə/ cannot be dropped before /lj/. Compare the present and the imperfect:

nous appelons	nuzaplɔ̃	nous appelions	nuzapəljɔ̃
vous appelez	vuzaple	vous appeliez	vuzapəlje

b. After two inseparable consonants, the endings /ijɔ̃/ and /ije/ are used instead of /jɔ̃/ and /je/. Compare:

Two separable consonants		Two inseparable consonants	
nous regardions	nurgardjɔ̃	nous entrions	nuzɑ̃trijɔ̃
vous regardiez	vurgardje	vous entriez	vuzɑ̃trije
nous restions	nurɛstjɔ̃	nous montrions	numɔ̃trijɔ̃
vous restiez	vurɛstje	vous montriez	vumɔ̃trije
nous cherchions	nuʃɛrʃjɔ̃	nous semblions	nusɑ̃blijɔ̃
vous cherchiez	vuʃɛrʃje	vous sembliez	vusɑ̃blije

c. A semivowel is changed to the corresponding vowel when the endings /jɔ̃/, /je/ are added:

je tuais	ʒətɥ$\overset{e}{\varepsilon}$	tu jouais	tyʒw$\overset{e}{\varepsilon}$
nous tuions	nutyjɔ̃	vous jouiez	vuʒuje

d. Some verbs end their *nous* and *vous* forms of the present indicative with /jɔ̃/ and /je/:

nous cueillons	nukœjɔ̃	nous travaillons	nutravajɔ̃
nous voyons	nuvwajɔ̃	nous étudions	nuzetydjɔ̃
vous essayez	vuzeseje	vous oubliez	vuzublije

In such cases, how can the imperfect indicative be expressed? In careful speech, some persons use the endings /ijɔ̃/, /ije/ or /jjɔ̃/, /jje/:

nous étudiions	nuzetydijɔ̃	
vous croyiez	vukrwaije	vukrwajje

but most persons use the same pronunciation as for the present indicative.

It is interesting to note that French requires a dissyllabic pronunciation when the need is phonological (after two inseparable consonants), but hesitates to use it when the reason is purely semantic (present indicative versus imperfect indicative) or syntactical (present indicative versus present subjunctive). On the semantic level, the context is usually sufficient to avoid ambiguity; on the syntactical level, there is no compelling reason to make in the *nous* and *vous* forms a contrast which more than 90% of the French verbs *cannot* make in the *je*, *tu*, *il*, *ils* forms (*il paie* - *qu'il paie*).

Here again, then, spoken and written French are in conflict. When spoken French requires dissyllabication (/nuzɑ̃trijɔ̃/, etc.), written French does not indicate it; when dissyllabication appears in the spelling (*nous étud*$\underline{i}$*ons* - *nous étud*$\underline{ii}$*ons*), it is usually not pronounced.

THE PRESENT CONDITIONAL

1. The present conditional uses the future stem and the imperfect endings. Compare:

Future		Present conditional	
ʒir$^{e}_{\varepsilon}$	nuzirɔ̃	ʒir$^{e}_{\varepsilon}$	nuzirjɔ̃
tyira	vuzire	tyir$^{e}_{\varepsilon}$	vuzirje
ilira	ilzirɔ̃	ilir$^{e}_{\varepsilon}$	ilzir$^{e}_{\varepsilon}$

2. The French school system teaches that the ending *ai* should be pronounced /e/ and that the ending *ais* should be pronounced /ɛ/, thus allowing a contrast between the future and the conditional:

j'irai	ʒire	j'irais	ʒirɛ

In spite of these efforts, most Frenchmen do not make a difference between *ai* and *ais* (at least in informal speech) and any shade in the /e-ɛ/ continuum is acceptable.

3. The unstable vowel /ə/ is added to the stem as explained in paragraphs 3 and 4, page 24. In addition, /ə/ cannot be dropped before /rj/. Compare:

je mangerai	ʒəmɑ̃ʒr$^{e}_{\varepsilon}$	je mangerais	ʒəmɑ̃ʒr$^{e}_{\varepsilon}$
tu mangeras	tymɑ̃ʒra	tu mangerais	tymɑ̃ʒr$^{e}_{\varepsilon}$
il mangera	ilmɑ̃ʒra	il mangerait	ilmɑ̃ʒr$^{e}_{\varepsilon}$
nous mangerons	numɑ̃ʒrɔ̃	nous mangerions	numɑ̃ʒ$\underline{\text{ə}}$rjɔ̃
vous mangerez	vumɑ̃ʒre	vous mangeriez	vumɑ̃ʒ$\underline{\text{ə}}$rje
ils mangeront	ilmɑ̃ʒrɔ̃	ils mangeraient	ilmɑ̃ʒr$^{e}_{\varepsilon}$

This affects all the regular *-er* verbs + *cueillir, être, faire*. However, most people do drop this /ə/ when it is preceded by a vowel:

nous jouerions	nuʒurjɔ̃	**nous tuerions**	nutyrjɔ̃
vous appuyeriez	vuzapɥirje	**vous étudieriez**	vuzetydirje

4. After two inseparable consonants, the endings /ijɔ̃/ and /ije/ are used instead of /jɔ̃/ and /je/. Compare:

Two separable consonants		Two inseparable consonants	
nous courrions	nukurrjɔ̃	**nous mettrions**	numɛtrijɔ̃
vous courriez	vukurrje	**vous mettriez**	vumɛtrije

5. With some verbs, the contrast /r/-/rr/ serves to indicate the opposition imperfect/present conditional:

il mourait	ilmur$^{e}_{\varepsilon}$	**il mourrait**	ilmurr$^{e}_{\varepsilon}$

THE PRESENT SUBJUNCTIVE

1. The present subjunctive borrows its spoken forms from the third person plural of the present indicative and the first and second persons plural of the imperfect indicative:

obéir	ɔbeis	ʒɔbeis	**prendre**	prɛn	ʒəprɛn
		tyɔbeis			typrɛn
		ilɔbeis			ilprɛn
		ilzɔbeis			ilprɛn
	ɔbeisjɔ̃	nuzɔbeisjɔ̃		prənjɔ̃	nuprənjɔ̃
	ɔbeisje	vuzɔbeisje		prənje	vuprənje

2. The verbs *aller, valoir, vouloir* follow the rule given above only in the first and second persons plural; they have a special form for the other persons:

ʒaj	nuzaljɔ̃	ʒəvaj	nuvaljɔ̃	ʒəvœj	nuvuljɔ̃
tyaj	vuzalje	tyvaj	vuvalje	tyvœj	vuvulje
ilaj		ilvaj		ilvœj	
ilzaj		ilvaj		ilvœj	

3. *Avoir, être, faire, pouvoir, savoir* do not follow at all the rule given above; they have their own stems:

ʒe	ʒəswa	ʒəfas	ʒəpɥis	ʒəsaʃ
vuzeje	vuswaje	vufasje	vupɥisje	vusaʃje
ilze	ilswa	ilfas	ilpɥis	ilsaʃ

4. Impersonal verbs (*geler, neiger, pleuvoir, falloir,* etc.) do not have a third person plural. Their present subjunctive must be learned separately:

ilʒɛl	ilnɛʒ	ilplœv	ilfaj

PAST PARTICIPLES

FORMS

There is little correspondence between the infinitive endings and the past participle endings. For example, each of these sets of infinitives has the same ending but their past participles are different:

rire /ri	**vivre /vécu**	**naître /né**
lire /lu	**suivre /suivi**	**connaître /connu**
tenir /tenu	**plaire /plu**	**mourir /mort**
finir /fini	**faire /fait**	**courir /couru**

The spoken classification shows that there are twenty-seven types of formulas to express the transformation *infinitive/past participle.*

				Examples
1. Same ending as infinitive		ale	ale	**all *-er* verbs**
2. Drop final /r/ **of infinitive**	a.	finir	fini	**agir, finir, construire, rire**
	b.	fɛr	fɛ	**faire**
	c.	kɔ̃klyr	kɔ̃kly	**conclure, exclure**
3. ir - y		kurir	kury	**courir, tenir, venir, lire**
4. rir - ɛr		uvrir	uvɛr	**offrir, ouvrir, souffrir**
5. urir - ɔr		murir	mɔr	**mourir**
6. war - i		aswar	asi	**asseoir**
7. war - y		bwar	by	**valoir, vouloir, boire, croire**
8 ə[illegible]r - y		dəvwar	dy	**devoir, recevoir**
9. avwar - y		savwar	sy	**avoir, savoir**
10. œvwar - y		plœvwar	ply	**pleuvoir**
11. uvwar - y		puvwar	py	**émouvoir, pouvoir**
12. watr - y		krwatr	kry	**accroître, croître**
13. r - y		vɑ̃dr	vɑ̃dy	**rompre, vaincre, vendre**
14. r - i		sɥivr	sɥivi	**suivre**
15. ɛr - y		plɛr	ply	**plaire, taire**
16. ɛtr - i		mɛtr	mi	**mettre, promettre**
17. ɛtr - y		konɛtr	kony	**connaître, paraître**
18. ɛtr - e		nɛtr	ne	**naître**
19. ɛtr - ete		ɛtr	ete	**être**
20. ɑ̃dr - i		prɑ̃dr	pri	**apprendre, prendre**
21. dr - zy		kudr	kuzy	**coudre**
22. erir - i		kɔ̃kerir	kɔ̃ki	**acquérir, conquérir**
23. udr - ɔly		rezudr	rezɔly	**résoudre**
24. dr - ly		mudr	muly	**moudre**
25. ivr - eky		vivr	veky	**vivre**
26. Drop final /dr/	a	krɛ̃dr	krɛ̃	**craindre, peindre**
	b.	absudr	absu	**absoudre, dissoudre**
27. Infinitive + /y/		fiʃ	fiʃy	**fiche (vulgar language)**

AGREEMENT OF PAST PARTICIPLES

The rules for the agreement of past participles are so involved that even cultured speakers make rather frequent errors in fast conversational speech. Here are some sentences we have heard recently:

Je ne peux pas vous décrire l'impression que cela m'a fait (faite).
Combien d'heures avez-vous mis (mises) pour faire ce travail?
Je n'aime pas l'imitation qu'il en a fait (faite).

Non-pronominal verbs conjugated with *être*

These past participles agree with the subject. The only past participle which varies orally is /mɔr/.

Verbs conjugated with *avoir* and pronominal verbs

There are only a few verbs where the agreement is manifested orally; it is audible only in the feminine and it is either with /z/ or /t/:

mi/miz	apri/apriz	asi/asiz	kɔ̃ki/kɔ̃kiz
mis/mise	appris/apprise	assis/assise	conquis/conquise
kɔ̃dɥi/kɔ̃dɥit	kuvɛr/kuvɛrt	etɛ̃/etɛ̃t	disu/disut
conduit/conduite	couvert/couverte	éteint/éteinte	dissous/dissoute

The liaison between the plural participle and the following word is optional. In some cases, this /z/ may be used to indicate that the plural is meant:

kɛlvilavevuviziteɑ̃frɑ̃s kɛlvilavevuvizitezɑ̃frɑ̃s

ADDITION OF FINAL UNSTABLE VOWEL

We have already seen that /ə/ may have to be added in some tenses. There are two other cases where /ə/ is to be added:

1. When the verb ends with two inseparable consonant sounds and is followed by a consonant sound:

il entre	il n'entre pas	entre-t-il?	ilɑ̃tr	ilnɑ̃trəpɑ	ɑ̃trətil

If the verb ends with two separable consonants, /ə/ is added or not added depending on several factors (the particular combination of consonants, the style and speed of delivery, etc.):

il parle	il ne parle pas	parle-t-il?	ilparl	ilnəparləpɑ	parlətil
			ilparl	ilnəparlpɑ	parltil

2. When the verb ends with a consonant + potential /ə/ and is followed by a word beginning with /rj/ or /lj/:

vous dites	vous ne dites rien	vudit	vunditərjɛ̃
ils perdent	ils ne perdent rien	ilpɛrd	ilnəpɛrdərjɛ̃

but since *perd* does not have a potential /ə/:

il perd	il ne perd rien	ilpɛr	ilnəpɛrrjɛ̃

LIAISONS

Studying the liaison mechanism without reference to the spelling has proven to be extremely difficult. The students have to learn that /ʒe/, /ʒapɥi/ do not have a liaison while /ʒəve/ and /ʒəsɥi/ do. It is therefore easier to discuss the liaisons with reference to the written form.

1. In the affirmative declarative construction, the liaisons between the verb and the following word are optional. The liaisons are:

/z/ when the spelling of the verb ends with *s*, *x* or *z*
/t/ when the spelling of the verb ends with *t* or *d*

The liaison is avoided when the verb ends with a letter other than *s*, *x*, *z*, *t* or *d*. For example, the liaison is practically never made in conversation with *il vainc ici, il va travailler ici, il va aller en France.*

The liaison is also avoided when the verb in its isolated form already ends with one or more consonant sounds:

The optional liaisons on the left are more frequent than those on the right

je suis ici	ʒəsɥiz̲isi	je dors ici	ʒədɔrz̲isi
tu es ici	tyez̲isi	tu dors ici	tydɔrz̲isi
il est ici	ilet̲isi	il dort ici	ildɔrt̲isi
nous dormons ici	nudɔrmɔ̃z̲isi	nous sommes ici	nusɔmz̲isi
vous dormez ici	vudɔrmez̲isi	vous êtes ici	vuzɛtz̲isi
ils sont ici	ilsɔ̃t̲isi	ils dorment ici	ildɔrmt̲isi

The liaison is usually not made if the word which follows the verb belongs to a different rhythmic group. Compare:

Ils sont‿en France. (*sont* and *en* belong to the same rhythmic group)	Vous osez en prendre. (*en* modifies *prendre*, not *osez*)

2. In the affirmative imperative, a /z/ of liaison is optional when the spelling of the imperative ends with the letters *s*, *x* or *z*:

Viens à Paris.	Allons au Canada.	Allez en France.
vjɛ̃z̲apari	alɔ̃z̲okanada	alez̲ɑ̃frɑ̃s

All verbs have a compulsory liaison when the imperative is followed by the pronouns *y* or *en* (provided they modify the imperative). Compare:

Vas-y.	vaz̲i	Va y jouer.	vaiʒwe
Manges-en.	mɑ̃ʒz̲ɑ̃	Ose en manger.	ozɑ̃mɑ̃ʒe

CONCLUSION

The number of spoken forms is always much smaller than the number of written forms. If we count only the six simple tenses used in conversation, we find that *chanter* has 10 spoken forms, but 21 written forms; some other ratios are: *sortir* 11/23, *aller* 13/25, *avoir* 14/28, *pouvoir* 14/26, *faire* 15/26, *être* 16/27. Here are, for example, the analyses of *mourir* (10 spoken forms), *aller* (13 spoken forms) and *savoir* (16 spoken forms). The figures 1, 2, 3, 4, 5, 6 mean *je*, *tu*, *il*, *nous*, *vous*, *ils*.

stem	infix	desinence	*MOURIR*
mœr	-	-	pres. ind./pres. subj. 1, 2, 3, 6; impera. 2
mur	-	ɔ̃ $\genfrac{}{}{0pt}{}{e}{\varepsilon}$	pres. ind. 4, 5; impera. 4, 5; imperf. ind. 1, 2, 3, 6
	j	ɔ̃ e	imperf. ind./pres. subj. 4, 5
	r	$\genfrac{}{}{0pt}{}{e}{\varepsilon}$ a ɔ̃	future 1, 2, 3, 4, 5, 6; pres. cond. 1, 2, 3, 6
	rj	ɔ̃ e	pres. cond. 4, 5

stem	infix	desinence	*ALLER*
v	-	e a ɔ̃	pres. ind. 1, 2, 3, 6; impera. 2
a	l	ɔ̃ $\genfrac{}{}{0pt}{}{e}{\varepsilon}$	pres. ind. 4, 5; impera. 4, 5; imperf. ind. 1, 2, 3, 6
	lj	ɔ̃ e	imperf. ind./pres. subj. 4, 5
	j	-	pres. subj. 1, 2, 3, 6
i	r	$\genfrac{}{}{0pt}{}{e}{\varepsilon}$ a ɔ̃	future 1, 2, 3, 4, 5, 6; pres. cond. 1, 2, 3, 6
	rj	ɔ̃ e	pres. cond. 4, 5

stem	infix	desinence	*SAVOIR*
se	-	-	pres. ind. 1, 2, 3
sa	v	- ɔ̃ $\genfrac{}{}{0pt}{}{e}{\varepsilon}$	pres. ind. 4, 5, 6; imperf. ind. 1, 2, 3, 6
	vj	ɔ̃ e	imperf. ind. 4, 5
	ʃ	- ɔ̃ e	pres. subj. 1, 2, 3, 6; impera. 2, 4, 5
	ʃj	ɔ̃ e	pres. subj. 4, 5
sɔ	r	$\genfrac{}{}{0pt}{}{e}{\varepsilon}$ a ɔ̃	future 1, 2, 3, 4, 5, 6; pres. cond. 1, 2, 3, 6
	rj	ɔ̃ e	pres. cond. 4, 5

SPOKEN FORMS OF QUALIFYING ADJECTIVES

CONSTRUCTIONS WHERE THE ADJECTIVE DOES NOT PRECEDE A NOUN

1. In the singular, the masculine/feminine contrast is indicated as follows:

a. The masculine and feminine spoken forms are identical:

il est jeune	ʒœn	il est cruel	kryɛl
elle est jeune	ʒœn	elle est cruelle	kryɛl
il est brutal	brytal	il est turc	tyrk
elle est brutale	brytal	elle est turque	tyrk
il est fatigué	fatige	il est grec	grɛk
elle est fatiguée	fatige	elle est grecque	grɛk
il est cher	ʃɛr	il est ambigu	ãbigy
elle est chère	ʃɛr	elle est ambiguë	ãbigy

b. The feminine is formed by adding a consonant sound to the masculine. This consonant can be /t/, /d/, /z/, /s/, /ʃ/, /g/, /j/, /k/:

il est absent	absã	il est franc (sincere)	frã
elle est absente	absãt	elle est franche	frãʃ
il est allemand	almã	il est long	lɔ̃
elle est allemande	almãd	elle est longue	lɔ̃g
il est jaloux	ʒalu	il est gentil	ʒãti
elle est jalouse	ʒaluz	elle est gentille	ʒãtij
il est doux	du	il est franc (Frankish)	frã
elle est douce	dus	elle est franque	frãk

c. The feminine is formed by modifying the final vowel sound of the masculine and adding a consonant sound:

il est bon	bɔ̃	il est premier	prəmje
elle est bonne	bɔn	elle est première	prəmjɛr
il est plein	plɛ̃	il est idiot	idjo
elle est pleine	plɛn	elle est idiote	idjɔt
il est paysan	peizã	il est beau	bo
elle est paysanne	peizan	elle est belle	bɛl
il est brun	brœ̃	il est fou	fu
elle est brune	bryn	elle est folle	fɔl
il est voisin	vwazɛ̃	il est vieux	vjø
elle est voisine	vwazin	elle est vieille	vjɛj
il est bénin	benɛ̃		
elle est bénigne	beniɲ		

Anglais, français, mauvais, etc. belong to category (b) when they are pronounced with a final /ɛ/ and to category (c) when they are pronounced with a final /e/.

d. The feminine is formed by modifying the final consonant sound of the masculine:

il est neuf	nœf	il est sec	sɛk
elle est neuve	nœv	elle est sèche	sɛʃ

e. The feminine is formed by modifying the final vowel and the final consonant of the masculine:

il est voleur	vɔlœr	il est menteur	mɑ̃tœr
elle est voleuse	vɔløz	elle est menteuse	mɑ̃tøz

f. The ending /tœr/ can also become /tris/ or /trɛs/:

il est destructeur	dɛstryktœr	il est enchanteur	ɑ̃ʃɑ̃tœr
elle est destructrice	dɛstryktris	elle est enchanteresse	ɑ̃ʃɑ̃trɛs

g. The feminine is formed by adding two consonant sounds to the masculine:

il est exact	ɛgza	il est suspect	syspɛ
elle est exacte	ɛgzakt	elle est suspecte	syspɛkt

However, some French natives put these adjectives in category (a) and pronounce the masculine like the feminine (/ɛgzakt/, /syspɛkt/).

Only a few adjectives (such as *hébreu, sauveur*) do not fall within the above categories.

The signals used in categories (a), (b), (c) are the same as those used in the present indicative of Type I, II, and III verbs (this identity is hidden by the spelling):

No change	il gèle	ʒɛl	il est cruel	kryɛl
	ils gèlent	ʒɛl	elle est cruelle	kryɛl
Add a consonant	il sort	sɔr	il est fort	fɔr
	ils sortent	sɔrt	elle est forte	fɔrt
Modify final vowel and add consonant	il vient	vjɛ̃	il est plein	plɛ̃
	ils viennent	vjɛn	elle est pleine	plɛn

2. Except with most adjectives with a masculine singular form ending with /al/, spoken French does not indicate the singular/plural contrast:

il est fatigué	fatige	il est brutal	brytal
ils sont fatigués	fatige	ils sont brutaux	bryto
elle est fatiguée	fatige	elle est brutale	brytal
elles sont fatiguées	fatige	elles sont brutales	brytal

CONSTRUCTIONS WHERE THE ADJECTIVE PRECEDES A NOUN

Before a singular noun

1. In the masculine singular before a vowel or semivowel sound, the adjective is normally

pronounced as if it were feminine:

leur nouvel élève	lœrnuvɛlelɛv	leur nouvelle élève	lœrnuvɛlelɛv
son ancien ami	sɔ̃nɑ̃sjɛnami	son ancienne amie	sɔ̃nɑ̃sjɛnami
le bon élève	ləbɔnelɛv	la bonne élève	labɔnelɛv
le Divin Enfant	lədivinɑ̃fɑ̃		

When this point is discussed among educated speakers of French, there are often some persons who claim that they do make a difference between *petit ami/petite amie*, *premier ami/première amie*, *mauvais élève/mauvaise élève*, etc.; this is done, they claim, by giving the consonant of liaison *(petit ami)* a tension different from that of the consonant of linking *(petite amie)* or by combining a slight difference in the timbre of the last vowel with the difference of consonantal tension *(premier ami/ première amie)*. It is true, of course, that such a difference *can* consciously be made, but we do not know of any research which proves that it is actually made in natural speech. Our *impression* is that such statements are inspired by the spelling.

The exceptions are *grand*, *gros*, *faux*, *commun:*

un grand ami	œ̃grɑ̃t̲ami	une grande amie	yngrɑ̃d̲ami
un gros Anglais	œ̃groz̲ɑ̃glɛ	une grosse Anglaise	yngros̲ɑ̃glɛz
un faux ami	œ̃foz̲ami	une fausse amie	ynfos̲ami
un commun idéal	œ̃kɔmœ̲̃nideal	une commune idée	ynkɔmy̲nide

Long is also an exception for the few Frenchmen who are still using /k/ for the liaison:

un long hiver	œ̃lɔ̃k̲ivɛr	une longue année	ynlɔ̃g̲ane

There also seems to be a tendency to retain the nasalization of *prochain:*

le prochain arrêt	ləprɔʃɛ̃narɛ	instead of	ləprɔʃɛnarɛ

2. In the other singular cases (masculine + consonant, feminine + vowel or semivowel or consonant), the adjective is pronounced as in the segment *verb + adjective:*

un bon livre	œ̃bɔ̃livr	une bonne leçon	ynbɔnləsɔ̃

3. In front of a hiatus word, the adjective is pronounced as if it were in front of a consonant except that /ə/ cannot be dropped:

un grand héros	œ̃grɑ̃ero	une grande hache	yngrɑ̃dəaʃ
un nouveau héros	œ̃nuvoero	une nouvelle haie	ynnuvɛləɛ

4. Adjectives ending with consonant + /r/ add /ə/ when they are followed by another consonant or, in informal speech, drop /r/:

l'autre jour	lotrəʒur	lotʒur
un pauvre type	œ̃povrətip	œ̃povtip

Before a plural noun

1. Before a consonant sound, the adjective is pronounced as in the segment *verb + adjective:*

deux grands jours	døgrɑ̃ʒur	deux grandes femmes	døgrɑ̃dfam

2. Before a vowel or semivowel sound, the adjective is pronounced as in the segment *verb + adjective* and a /z/ of liaison is added:

deux grands amis	døgrɑ̃zami	deux grandes amies	døgrɑ̃dzami

3. Before a hiatus word, the adjective is pronounced as if it were in front of a consonant except that /ə/ cannot be dropped:

deux grands héros	døgrɑ̃ero	deux grandes haches	døgrɑ̃dəaʃ

4. Adjectives ending with consonant + /r/ add /ə/ when they are followed by another consonant or, in informal speech, drop /r/:

les autres jours	lezotrəʒur	lezotʒur

CONCLUSION

The morphology of the adjective in spoken French is therefore quite different from that of the adjective in written French. Example:

verb + adjective

spoken (2 forms)	
grɑ̃	ilegrɑ̃ ilsɔ̃grɑ̃
grɑ̃d	ɛlegrɑ̃d ɛlsɔ̃grɑ̃d

written (4 forms)	
grand	il est grand
grands	ils sont grands
grande	elle est grande
grandes	elles sont grandes

adjective + noun

spoken (6 forms)	
grɑ̃	œ̃grɑ̃ʒur døgrɑ̃ʒur
grɑ̃t	œ̃grɑ̃tami
grɑ̃z	døgrɑ̃zami
grɑ̃d	yngrɑ̃dami yngrɑ̃dfam døgrɑ̃dfam
grɑ̃də	yngrɑ̃dəɔ̃t døgrɑ̃dəaʃ
grɑ̃dz	døgrɑ̃dzami

written (4 forms)	
grand	un grand jour un grand ami
grande	une grande femme une grande amie une grande honte
grands	deux grands jours deux grands amis
grandes	deux grandes femmes deux grandes amies deux grandes haches

SPOKEN FORMS OF NOUNS AND PROPER NAMES

1. The masculine/feminine contrast is indicated as follows:

a. The masculine and feminine spoken forms are identical:

un ami	ami	Michel	miʃɛl
une amie	ami	Michelle	miʃɛl

b. The feminine is formed by adding a consonant sound to the masculine:

un étudiant	etydjɑ̃	des chats	ʃa
une étudiante	etydjɑ̃t	des chattes	ʃat
François	frɑ̃swa	Louis	lwi
Françoise	frɑ̃swaz	Louise	lwiz

c. The feminine is formed by modifying the final vowel sound of the masculine and adding a consonant sound:

un fermier	fɛrmje	des jumeaux	ʒymo
une fermière	fɛrmjɛr	des jumelles	ʒymɛl
Jean	ʒɑ̃	un Breton	brətɔ̃
Jeanne	ʒɑn	une Bretonne	brətɔn

d. The feminine is formed by modifying the final consonant sound of the masculine:

un veuf	vœf	des fils	fis
une veuve	vœv	des filles	fij

e. The feminine is formed by modifying the final vowel and the final consonant of the masculine:

un danseur	dɑ̃sœr	des menteurs	mɑ̃tœr
une danseuse	dɑ̃søz	des menteuses	mɑ̃tøz

f. The contrast /tœr – tris/ is also frequent:

un instituteur	ɛ̃stitytœr	des acteurs	aktœr
une institutrice	ɛ̃stitytris	des actrices	aktris

g. There are many other types of modifications; a classification is not warranted since there would be only one or a very few examples in each category:

un roi	rwa	un neveu	n(ə)vø
une reine	rɛn	une nièce	njɛs
un héros	ero	un empereur	ɑ̃prœr
une héroïne	erɔin	une impératrice	ɛ̃peratris
un duc	dyk	un canard	kanar
une duchesse	dyʃɛs	une cane	kan
un pécheur	peʃœr	Yves	iv
une pécheresse	peʃrɛs	Yvonne	ivɔn

Some nouns do not have the same root in the masculine and feminine:

un père	pɛr	un homme	ɔm
une mère	mɛr	une femme	fam
un oncle	ɔ̃kl	un garçon	garsɔ̃
une tante	tɑ̃t	une fille	fij
un frère	frɛr	un coq	kɔk
une sœur	sœr	une poule	pul

2. In the plural, the vast majority of nouns do not change:

livre/livres	livr

The exceptions are as follows:

a. most masculine nouns ending with /al/ and /aj/ become /o/:

cheval/chevaux	ʃ(ə)val/ʃ(ə)vo	travail/travaux	travaj/travo

b. isolated cases such as:

œuf/œufs	œf/ø	ciel/cieux	sjɛl/sjø
bœuf/bœufs	bœf/bø	monsieur/messieurs	məsjø/mesjø
os/os	ɔs/o	madame/mesdames	madam/medam
œil/yeux	œj/jø	mademoiselle/ mesdemoiselles	madmwazɛl medmwazɛl
aïeul/aïeux	ajœl/ajø		

CONCLUSION

The singular/plural contrast is more complicated in French than in English. There are cases in which the spoken sentence does not reveal the number of the noun:

Leur fille travaille. Leurs filles travaillent.	lœrfijtravaj
Je parle au professeur. Je parle aux professeurs.	ʒəparloprɔfesœr

When the number of the noun is made clear, it is with one or a combination of these devices:

1. Change in the vowel sound of the determiner:

Le professeur travaille.	ləprɔfesœr travaj
Les professeurs travaillent.	leprɔfesœr travaj
Mon frère travaille.	mɔ̃frɛrtravaj
Mes frères travaillent.	mefrɛrtravaj

2. Change in the verb:

Leur maison est neuve.	lœr mezɔ̃enœv
Leurs maisons sont neuves.	lœr mezɔ̃sɔ̃nœv

3. Change in the noun:

Leur cheval court.	lœrʃəvalkur
Leurs chevaux courent.	lœrʃəvokur

4. Change in the adjective:

Leur produit principal coûte cher.	lœr prɔdɥiprɛ̃sipalkutʃɛr
Leurs produits principaux coûtent cher.	lœr prɔdɥiprɛ̃sipokutʃɛr

5. Compulsory liaisons:

Quelle idée semble juste?	kɛlidesɑ̃bləʒyst
Quelles idées semblent justes?	kɛlzidesɑ̃bləʒyst

6. Optional liaisons:

Leur fille aime Paris.	lœr fijɛmpari
Leurs filles aiment Paris.	lœr fijzɛmpari
Quel professeur parle italien?	kɛlprɔfesœr parlitaljɛ̃
Quels professeurs parlent italien?	kɛlprɔfesoer parltitaljɛ̃

The determiners must be pronounced with great care since they often are the only signal which indicates the singular/plural contrast. Intensive practice is required since the French system interferes with that of English where normally the singular/plural contrast is expressed through a change in the noun and the verb.

DEFINITE AND INDEFINITE ARTICLES

1. In spoken French, the definite articles have five forms:

   a. Masculine singular before a consonant sound or a hiatus word: /lə/

le pain	ləpɛ̃	le onze	ləɔ̃z

   b. Feminine singular before a consonant sound or a hiatus word: /la/

la viande	lavjɑ̃d	la hache	laaʃ

   c. Masculine or feminine singular before a vowel or semivowel sound: /l/

l'avion	lavjɔ̃	l'huile	lɥil

   d. Masculine or feminine plural before a consonant sound or a hiatus word: /le/

les livres	lelivr	les haches	leaʃ

   e. Masculine or feminine plural before a vowel or semivowel sound: /lez/

les œufs	lezø	les oiseaux	lezwazo

2. The unstable vowel of /lə/ can be dropped when the consonantal environment allows it:

Il arrive avant le professeur.	ilarivavɑ̃lprɔfesœr

3. In the contractions with *à*, spoken French does not distinguish the singular from the plural when /o/ comes before a consonant sound or a hiatus word:

au professeur	oprɔfesœr	au héros	oero
aux professeurs	oprɔfesœr	aux héros	oero

4. In spoken French, the indefinite articles have six forms:

a. Masculine singular before a consonant sound or a hiatus word: /œ̃/

un livre	œ̃livr	un héros	œ̃ero

b. Masculine singular before a vowel or semivowel sound: /œ̃n/

un ami	œ̃nami	un oiseau	œ̃nwazo

c. Feminine singular before a consonant, vowel or semivowel sound: /yn/

une cuiller	ynkɥijɛr	une amie	ynami	une oie	ynwa

d. Feminine singular before a hiatus word: /ynə/

une hache	ynəaʃ

e. Masculine or feminine plural before a consonant sound or a hiatus word: /de/

des livres	delivr	des héros	deero

f. Masculine or feminine plural before a vowel sound or a semivowel sound: /dez/

des amis	dezami	des oiseaux	dezwazo

DEMONSTRATIVE AND POSSESSIVE ADJECTIVES

DEMONSTRATIVE ADJECTIVES

1. In spoken French, the demonstrative adjectives have five forms:

a. Masculine singular before a consonant sound or a hiatus word: /sə/

ce livre	səlivr	ce héros	səero

b. Masculine singular before a vowel or semivowel sound and feminine singular before a consonant, vowel or semivowel sound: /sɛt/

cet homme	sɛtɔm	cet oiseau	sɛtwazo
cette maison	sɛtmezɔ̃	cette église	sɛtegliz
cette huile	sɛtɥil		

c. Feminine singular before a hiatus word: /sɛtə/

cette hache	sɛtəaʃ

d. Masculine or feminine plural before a consonant sound or a hiatus word:

ces maisons	semezɔ̃	ces héros	seero

e. Masculine or feminine plural before a vowel or semivowel sound: /sez/

ces amis   sezami   ces oiseaux   sezwazo

2. The unstable vowel sound of /sə/ can be dropped when the consonantal environment allows it:

prenez ce livre   prəneslivr

3. In substandard French, /sɛt/ + *vowel* is often pronounced /st/; this pronunciation is heard even in the informal speech of cultivated natives:

Où allez-vous cet été?   ualevustete   Il viendra cette année.   ilvjɛ̃drastane

4. In substandard French, /sɛt/ + *consonant* is sometimes pronounced /stə/; but this pronunciation does not seem to have penetrated the speech of cultivated natives (even in their most informal style):

Je n'aime pas cette voiture.   ʒnɛmpɑstəvwatyr

POSSESSIVE ADJECTIVES

1. In spoken French, the possessive adjectives have these forms:

a. Masculine singular before a consonant sound or a hiatus word:

mɔ̃   tɔ̃   sɔ̃   nɔtrə   vɔtrə   lœr

b. Feminine singular before a consonant sound or a hiatus word:

ma   ta   sa   nɔtrə   vɔtrə   lœr

c. Masculine or feminine singular before a vowel or semivowel sound:

mɔ̃n   tɔ̃n   sɔ̃n   nɔtr   vɔtr   lœr

d. Masculine or feminine plural before a consonant sound or a hiatus word:

me   te   se   no   vo   lœr

e. Masculine or feminine plural before a vowel or semivowel sound:

mez   tez   sez   noz   voz   lœrz

2. The pronunciation /mɔn/, /tɔn/, /sɔn/ instead of /mɔ̃n/, /tɔ̃n/, /sɔ̃n/ is heard in some parts of France. Example: /mɔ̃nami/ - /mɔnami/.

3. In informal speech, /nɔtrə/, /vɔtrə/+ *consonant* often becomes /nɔt/, /vɔt/. Example: /vɔtrəpɛr/ - /vɔtpɛr/.

AMBIGUITY

Spoken French is generally less clear than written French:

1. No difference is heard in:

nukɔnesɔ̃sɛtelɛv	Nous connaissons cet élève. Nous connaissons cette élève.
lœrmezɔ̃kutʃɛr	Leur maison coûte cher. Leurs maisons coûtent cher.

2. In sentences such as the following, ambiguity can be avoided by using *-ci, -là, à lui, à elle:*

nukɔnesɔ̃seprɔfesœr	Nous connaissons ces professeurs (-ci). Nous connaissons ses professeurs (à lui).

3. The numerical adjectives *sept* and *seize* can also add to the ambiguity. Stressing the numerical adjective and allowing a slight pause can make it clear that the number is meant:

ʒəkɔnesezetydjɑ̃	Je connais ces étudiants (-ci). Je connais ses étudiants (à lui). Je connais *seize* · étudiants.

INTERROGATIVE ADJECTIVES AND PRONOUNS

We discuss only the adjectives and pronouns where the analysis is not the same in spoken French and written French.

1. *Quel* has three spoken forms:

a. Masculine and feminine plural before a vowel or semivowel sound: /kɛlz/

quels élèves	kɛlzelɛv	quelles élèves	kɛlzelɛv
quels oiseaux	kɛlzwazo	quelles huîtres	kɛlzɥitr

b. Feminine singular and feminine plural before a hiatus word: /kɛlə/

quelle hache	kɛləaʃ	quelles haches	kɛləaʃ

c. All other cases: /kɛl/

quel élève	kɛlelɛv	quelle élève	kɛlelɛv
quel oiseau	kɛlwazo	quelle huître	kɛlɥitr
quel voisin	kɛlvwazɛ̃	quelle voisine	kɛlvwazin
quels voisins	kɛlvwazɛ̃	quelles voisines	kɛlvwazin
quel héros	kɛlero	quels héros	kɛlero

In some cases, the audio masculine cannot be distinguished from the audio feminine and the audio singular cannot be distinguished from the audio plural:

Quel ami vient? Quelle amie vient?	kɛlamivjɛ̃
Quel garçon joue? Quels garçons jouent?	kɛlgarsɔ̃ʒu

2. *Lequel* has three audio forms:

Lequel voulez-vous?	ləkɛlvulevu
Laquelle voulez-vous?	lakɛlvulevu
Lesquels voulez-vous? Lesquelles voulez-vous?	lekɛlvul[illegible]

With the prepositions *à* and *de,* we have these forms:

/okɛl/, /alakɛl/	auquel, auxquels, auxquelles, à laquelle
/dykɛl/, /dekɛl/, /dəlakɛl/	duquel, desquels, desquelles, de laquelle

NUMBERS

CARDINAL NUMBERS

Only 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 20, 80, 100, multiples of 100 and compound numbers ending with these basic forms present difficulty and need be discussed.

Un, une

1. There are cases in which the feminine form *une* is not used. Examples:

page un ligne vingt et un

2. *Un* is a hiatus word when it is used as a noun and when it follows a noun or another number:

le un est facile à voir	ləœ̃efasilavwar	cent un	sɑ̃œ̃
chapitre un	ʃapitrəœ̃	j'habite au un	ʒabitoœ̃

/ə/ can be replaced by internal disjuncture (a very brief pause):

page un	paʒ·œ̃	mille un	mil·œ̃

In all other cases, *un* is usually not treated as a hiatus word:

dix contre un	diskɔ̃trœ̃	dans un an	dɑ̃zœ̃nɑ̃	un enfant d'un an	œ̃nɑ̃fɑ̃dœ̃nɑ̃

However, it can be treated as a hiatus word whenever emphasis is desired:

une pièce de un franc	ynpjɛsdəœ̃frɑ̃

3. *Un* has a liaison when it is followed by a noun, a qualifying adjective, or the pronoun *autre:*

un enfant	œ̃nɑ̃fɑ̃	un ancien ami	œ̃nɑ̃sjɛnami
un autre a réussi	œ̃notrareysi		

In other cases, the liaison is usually not made:

un et un font deux	œ̃eœ̃fɔ̃dø	un ou deux dollars	œ̃udødɔlar

2, 3, 20, 80, 100 and multiples of 100

1. In isolated position, these numbers are pronounced as follows:

dø trwɑ vɛ̃ katrəvɛ̃ sɑ̃ døsɑ̃

2. These numbers have a consonant of liaison when they are followed by a qualifying adjective, a noun, or the pronoun *autres:*

deux anciens présidents	døzɑ̃sjɛ̃prezidɑ̃	trois œufs	trwɑzø
vingt ans	vɛ̃tɑ̃	quatre-vingts hommes	katrəvɛ̃zɔm
cent ans	sɑ̃tɑ̃	deux cents autres	døsɑ̃zotr

3. In other cases (before a verb, preposition, conjunction or number), the liaison is usually not made:

la page cent est facile	lapaʒsɑ̃efasil	trois à zéro	trwɑazero
cent ou cent vingt	sɑ̃usɑ̃vɛ̃	cent onze	sɑ̃ɔ̃z

4. The /t/ of *vingt* is sounded in the 21-29 series, but it is not sounded in the 81-99 series:

vɛ̃t̲eœ̃	vɛ̃t̲katr	vɛ̃t̲ɥit	vɛ̃t̲nœf
katrəvɛ̃œ̃	katrəvɛ̃katr	katrəvɛ̃ɥit	katrəvɛ̃ɔ̃z

Quatre

The form /katr/ is used before a vowel, before a semivowel, or at the end of a rhythmic group:

quatre amis	katrami	quatre oiseaux	katrwazo	j'en ai quatre	ʒɑ̃nekatr

In informal speech, before a consonant, /katrə/ becomes /kat/:

j'ai quatre dollars	ʒekatrədɔlar	ʒekatdɔlar

In the *80* series and before hiatus words, only /katrə/ is used:

quatre-vingts ans	katrəvɛ̃zɑ̃	quatre haches	katrəaʃ

Sept

The pronunciation /sɛ/ in unstressed position before a consonant has practically disappeared - at least in France. The vast majority of speakers now use /sɛt/ in all cases.

Cinq, huit

1. These numbers are pronounced /sɛ̃/, /ɥi/ when they precede a qualifying adjective or noun beginning with a consonant, when they multiply another number, or when they precede a hiatus word:

cinq nouveaux livres	sɛ̃nuvolivr	huit personnes	ɥipɛrsɔn
cinq mille francs	sɛ̃milfrɑ̃	huit héros	ɥiero

The pronunciation /sɛ̃/ seems to be progressively disappearing; /sɛ̃kfrɑ̃/ is often preferred to /sɛ̃frɑ̃/.

2. They are pronounced /sɛ̃k/, /ɥit/ in all other cases:

cinq amis	sɛ̃kami	huit autres livres	ɥitotrəlivr
j'en ai cinq	ʒɑ̃nesɛ̃k	la page cinq est facile	lapaʒsɛ̃kefasil
huit contre un	ɥitkɔ̃trœ̃	cinq et huit font treize	sɛ̃keɥitfɔ̃trɛz
le huit n'est pas clair	ləɥitnepɑklɛr		

3. *Huit* is a hiatus word:

le huit avril	ləɥitavril	un contre huit	œ̃kɔ̃trəɥit
les huit élèves	leɥitelɛv	cent huit	sɑ̃ɥit
du huit au onze mai	dyɥitoɔ̃zme	ma huitième voiture	maɥitjɛmvwatyr

However, in some cases, /ə/ is dropped and replaced by internal disjuncture (but only when it is not in an initial syllable):

il viendra le huit	ilvjɛ̃dral·ɥit	c'est le huitième jour	sel·ɥitjɛmʒur
page huit	paʒ·ɥit	une huitaine de jours	yn·ɥitɛndəʒur

In *dix-huit* the liaison is always made: /dizɥit/.

Neuf

The pronunciation /nœ/ in unstressed position before a consonant has practically disappeared - at least in France. The vast majority of speakers now use /nœf/ in all cases except /nœvɑ̃/ and /nœvœr/.

Six, dix

1. These numbers are pronounced /si/, /di/ when they precede a qualifying adjective or noun beginning with a consonant, when they multiply another number, or when they precede a hiatus word:

six nouveaux livres	sinuvolivr	dix personnes	dipɛrsɔn
six mille francs	similfrɑ̃	dix héros	diero

2. They are pronounced /siz/, /diz/ when they precede a qualifying adjective or noun beginning with a vowel or semivowel sound and when they precede the pronoun *autres:*

six anciens étudiants	sizɑ̃sjɛ̃zetydjɑ̃	dix avions	dizavjɔ̃
dix oiseaux	dizwazo	j'en ai six autres	ʒɑ̃nesizotr

3. They are pronounced /sis/, /dis/ in all other cases:

j'en ai six	ʒɑ̃nesis	le six	ləsis
la page six	lapaʒsis	dix ou onze heures	disuɔ̃zœr
une mesure à six-huit	ynməzyrasisɥit	dix à neuf	disanœf

4. *Dix-sept, dix-huit* and *dix-neuf* are pronounced: /dis̲sɛt/, /diz̲ɥit/, /diz̲nœf/.

Onze

1. *Onze* is a hiatus word:

le onze janvier	ləɔ̃zʒɑ̃vje	le onzième livre	ləɔ̃zjɛmlivr
mon onzième enfant	mɔ̃ɔ̃zjɛmɑ̃fɑ̃	cent onze	sɑ̃ɔ̃z
j'habite au onze	ʒabitoɔ̃z	ma onzième année	maɔ̃zjɛmane

However, some persons drop /ə/ when the word before *onze* is *de* or *que:*

le train de (d') onze heures	lətrɛ̃d(ə)ɔ̃zœr

Note

In spoken French, an initial /z/ is a very frequent signal of plurality:

mes yeux	mez̲jø	quels yeux	kɛlz̲jø
les yeux	lez̲jø	deux yeux	døz̲jø
des yeux	dez̲jø	dix yeux	diz̲jø

In substandard French, the use of this plural signal is often extended to sentences where it should not occur and we occasionally hear:

vingt ouvriers	vɛ̃z̲uvrije	onze enfants	ɔ̃zz̲ɑ̃fɑ̃
quatre yeux	katz̲jø		

DATES

The French do not agree on the pronunciation of *premier, 2 (22), 3 (23), 5 (25), 6 (26), 8 (18, 28), 10, 20, 21, 31* in dates.

Premier, 2, 3, 20, 21, 22, 23, 31

1. No problem is encountered when these numbers come before a consonant. Examples:

le premier mai	ləprəmjeme	le vingt décembre	ləvɛ̃desɑ̃br
le deux juin	lədøʒɥɛ̃	le trente et un juillet	lətrɑ̃teœ̃ʒɥije
le trois mars	lətrwɑmars		

2. When these numbers come before a vowel, the liaison can be made or omitted. It is generally made with *premier* and *vingt;* with the other numbers, the trend seems to be toward not making the liaison, but - in the absence of reliable statistics based on large samples - it is difficult to know which pronunciation is the more frequent. Examples:

	With the liaison	Without the liaison
le premier août	ləprəmjeru	ləprəmjeu
le deux avril	lədøzavril	lədøavril
le vingt et un octobre	ləvɛ̃teœ̃nɔktɔbr	ləvɛ̃teœ̃ɔktɔbr

5, 8, 18, 25, 28

1. No problem is encountered when these numbers come before a vowel. The final consonant is pronounced. Examples:

le cinq août	ləsɛ̃ku	le huit avril	ləɥitavril

2. Before a consonant, we hear /sɛ̃k/ and /ɥit/ as well as /sɛ̃/ and /ɥi/, but there seems to be a trend toward pronouncing the final consonant. Examples:

le cinq mai	ləsɛ̃me	ləsɛ̃kme
le dix-huit mars	lədizɥimars	lədizɥitmars

6, 10, 26

1. Before a vowel, we hear /sis/ and /dis/ as well as /siz/ and /diz/, but there seems to be a trend toward the use of /sis/ and /dis/. Examples:

le dix avril	lədizavril	lədisavril
le vingt-six août	ləvɛ̃tsizu	ləvɛ̃tsisu

2. Before a consonant, we hear /si/ and /di/ as well as /sis/ and /dis/, but there seems to be a trend toward the use of /sis/ and /dis/. Examples:

le six juin	ləsiʒɥɛ̃	ləsisʒɥɛ̃
le dix novembre	lədinɔvɑ̃br	lədisnɔvɑ̃br

ORDINAL NUMBERS

1. The ordinal numbers are normally formed by adding /jɛm/ to the prevocalic form of the cardinal number:

døz̲ami	døz̲jɛm

2. The exceptions are as follows:

a. *Premier, première*

b. *Quatre* adds /ijɛm/: /katrijɛm/

c. *Neuf* uses the form /nœv/: /nœvjɛm/

d. The compound numbers ending with *un* add /jɛm/ to the feminine form /yn/:

vɛ̃teœ̃	vɛ̃teynjɛm	sɑ̃œ̃	sɑ̃ynjɛm

e. *Quatre-vingts* and multiples of *cent* use the same form as *vingt* and *cent:*

katrəvɛ̃z̲ami	katrəvɛ̃t̲jɛm	døsɑ̃z̲ami	døsɑ̃t̲jɛm

f. *Million* and *milliard* have a special form:

miljɔ̃	miljɔnjɛm	miljar	miljardjɛm

g. In addition to the regular form *deuxième*, *second* is also found. The often heard statement that *second* should be used only when there is a total of two items is not borne out by usage, where we find that *deuxième* is far more frequent than *second* and that the use of these two words does not seem to follow a pattern.

CHAPTER THREE

SYNTAX

Substantial progress is being made in the teaching of syntax. In this section, we present some of the concepts and principles which can facilitate the task of the FL teacher.

INVENTORY OF SYNTACTICAL CONSTRUCTIONS

Just by combining these elements: a proper name (PN), a common noun (CN), an article (A) and a preposition (P), we can obtain many different types of noun clusters:

A+CN	Le professeur
A+CN+P+PN	Le livre de Jean
A+CN+P+CN	La classe de français
A+CN+P+A+CN	Le livre d'un professeur
A+CN+(P+A)+CN	Le livre du professeur
A+CN+P+CN+P+PN	Le livre de français de Marie
A+CN+P+CN+(P+A)+CN	Le livre du français des étudiants
A+CN+(P+A)+CN+P+PN	Le livre du professeur de Marie
A+CN+(P+A)+CN+P+CN	Le livre du professeur de français
A+CN+P+A+CN+P+A+CN	La clef de la porte de l'église
A+CN+P+A+CN+(P+A)+CN+P+PN	La clef de la porte du magasin de Jean
A+CN+P+A+CN+P+A+CN+P+CN	La clef de la porte de la classe de français
A+(P+A)+CN	Un des professeurs
A+(P+A)+CN+P+PN	Un des professeurs de Marie
A+(P+A)+CN+P+CN	Un des professeurs de français
A+(P+A)+CN+P+A+CN	Un des professeurs de la ville
A+(P+A)+CN+P+A+CN+P+PN	Un des professeurs de la ville de Paris
A+(P+A)+CN+(P+A)+CN+P+CN	Un des étudiants du professeur de français
A+(P+A)+CN+P+A+CN+(P+A)+CN	Une des clefs de la porte du magasin
A+(P+A)+CN+P+A+CN+(P+A)+CN+P+PN	Une des clefs de la porte du magasin de Jean
etc.	etc.

The number of possible noun clusters is greatly multiplied (it goes into the hundreds) when one or several qualifying adjectives (QA) are added. Example:

A+(P+A)+CN+P+A+CN+QA+(P+A)+QA+CN+QA+(P+A)+CN+QA+P+PN	Une des clefs de la porte centrale du nouveau magasin parisien du frère aîné de Jean

Verb clusters can be of many different types: the verb can be pronominal or non-pronominal; imperative, declarative, or interrogative; affirmative or negative. The verb cluster can be made of one verb *(vous conduisez)* or a string of verbs *(il faut vous dépêcher d'essayer d'apprendre à conduire)*. In this string of verbs, each verb can follow the preceding one directly or it may need a preposition; each can be pronominal or non-pronominal, affirmative or negative, etc. Here again the number of different formulas runs into the hundreds. Thus we can see that combining all the possible types of noun clusters with all the possible types of verb clusters yields millions of different formulas just for the sentence *noun cluster + verb cluster + noun cluster*. These formulas can be as simple as the first one or as complex as the second one:

PN+V+PN	Jean regarde Marie.
A+CN+P+CN+P+A+CN+P+PN+V+P+V+A+CN+QA+(P+A)+QA+CN+QA+P+A+CN+QA+(P+A)+PN+QA	Les agents de police de la ville de Paris essaient de retrouver l'assassin présumé du nouveau directeur général de l'administration centrale des Postes françaises.

(The word *millions* is not a figure of speech. Hundreds of different types of noun clusters multiplied by hundreds of different types of verb clusters multiplied by hundreds of different types of noun clusters equals millions of different types of *noun cluster + verb cluster + noun cluster* sentences.)

If we add to this all the possible types of pronoun clusters (personal subject pronouns, personal object pronouns, interrogative pronouns, demonstrative pronouns, etc.), all the constructions made possible by the use of subordinating words, etc., we realize that writing a list of all the acceptable syntactical constructions of French would requires years.

The native - even in his lifetime - does not meet or use all the possible syntactical formulas, but somehow he acquires an intuition or *sprachgefühl* which tells him to reject **Ici marche bien ma voiture*, and to accept:

> Eminente est en France la dignité du président de l'Assemblée issue du suffrage universel. Lourde sa responsabilité: à lui incombe la charge d'assurer la bonne marche du rouage essentiel de la machine législative. (*Le Figaro*, 1967)
>
> Ménager est tout ce que hait l'épouse du professeur d'histoire. (Mandiargues, *La Motocyclette*)

The conclusion, as far as the teachers of French are concerned, seems to be that the elementary course can teach only the most usual syntactical molds (first stage of the French course). The *sprachgefühl* we mentioned above can be acquired only by a few students and only through a special training program (second stage). This need for a two-stage approach will be discussed in more detail later.

STRUCTURE

The sentence *je parle à la directrice* is a syntactical element which can be represented by the formula:

Subject pronoun + verb + preposition + definite article + common noun

In this syntactical element, three series of morphological changes can occur: a) the subject pronoun can change its person, b) the verb can change its tense, c) the object noun can change its gender and number:

> Je parle à la directrice -- Nous parlons à la directrice -- Nous parlerons à la directrice -- Nous parlerons au directeur -- Nous parlerons aux directeurs.

A structural analysis is an analysis where the syntax and morphology are considered jointly. This concept of structure is important because, in the spoken language, syntax and morphology are often intimately linked:

1. In written French, the basic contrasts (masculine vs. feminine, singular vs. plural, etc.) can be described in terms of something happening to individual words:

il aime, ils aiment il n'aime pas, ils n'aiment pas	*s* is added to *il*, *nt* is added to *aime;* whether the sentence is affirmative or negative does not matter.
il aime, aime-t-il? ils aiment, aiment-ils?	The shift to the interrogative construction does not affect the endings of the pronoun and the verb.

We can say that, in written French, a syntactical change does not modify the information content of the morphology; we continue to know whether the verb is singular or plural.

In spoken French, on the contrary, a syntactical change often modifies the morphological information of the sentence:

ilɛm	ilzɛm
ilnɛmpɑ	ilnɛmpɑ

In the affirmative construction, the plural is indicated by /z/; in the negative construction, the /z/ signal disappears and we do not know whether the sentence is singular or plural.

ilɛm	ɛmtil
ilzɛm	ɛmtil

The shift to the interrogative construction also brings the disappearance of the /z/ signal and we do not know whether the sentence is singular or plural.

2. Let us compare these two structures:

a. Linking verb + adjective

il est bon	ilebɔ̃
elle est bonne	ɛlebɔn
ils sont bons	ilsɔ̃bɔ̃
elles sont bonnes	ɛlsɔ̃bɔn

b. Verb cluster + adjective + noun

un bon livre	nuzavɔ̃œ̃bɔ̃livr
une bonne route	nuzavɔ̃ynbɔnrut
de bons livres	nuzavɔ̃dbɔ̃livr
de bonnes routes	nuzavɔ̃dbɔnrut
un bon ami	nuzavɔ̃œ̃bɔnami
une bonne amie	nuzavɔ̃ynbɔnami
de bons amis	nuzavɔ̃dbɔ̃zami
de bonnes amies	nuzavɔ̃dbɔnzami
une bonne hache	nuzavɔ̃ynbɔnəaʃ

In written French, there is no need to study the adjective *bon* in separate structures; the written form *bon* is always masculine singular, *bons* is always masculine plural, *bonne* is always feminine singular, and *bonnes* is always feminine plural.

In spoken French, a division must be made. In structure a), /bɔ̃/ is always masculine and /bɔn/ is always feminine; but, in structure b), we find that the adjective has five forms (/bɔ̃/, /bɔ̃z/, /bɔn/, /bɔnz/, /bɔnə/) and that the form /bɔn/ can be masculine as well as feminine.

This concept of structure is one of the most important elements in the philosophy of language teaching. It will be discussed in more detail in the chapter about methodology.

TRANSFORMATION

Two sentences belong to the same structure when they remain identical whatever transformation is applied to them. For example, these sentences:

Je me plains des voisins.	Je me moque des étudiants.

belong to the same structure since adding an adjective, shifting to the negative, or replacing a noun with a pronoun does not cause the sentences to lose their similarity:

Je me plains des nouveaux voisins.	Je me moque des nouveaux étudiants.
Je ne me plains pas des voisins.	Je ne me moque pas des étudiants.
Je me plains d'eux.	Je me moque d'eux.

The sentences:

J'ai des amis.	Je parle des professeurs.
Je veux du pain.	Je joue du piano.
Je parle à Jeanne.	Je pense à Jeanne.

do not belong to the same structure since they become:

J'ai de nouveaux amis.
Je ne veux pas de pain.
Je lui parle.

Je parle des nouveaux professeurs.
Je ne joue pas du piano.
Je pense à elle.

This principle of transformation can be used to prepare efficient practice drills with stimuli and responses both given in the foreign language.

INTERFERENCE

The American learning French will find that English and French have some syntactical molds which are identical:

The book is on the table.
Le livre est sur la table.

He wears his shirts until they are very dirty.
Il porte ses chemises jusqu'à ce qu'elles soient très sales.

but in the majority of cases, the syntactical molds do not correspond word for word. The difference (interference) may be small or great:

You always think about Mary.
Vous pensez toujours à Marie.

I cannot give him advice without his getting angry.
Je ne peux pas lui donner de conseils sans qu'il se mette en colère.

Interference can be analyzed as follows:

1. There are cases in which interference is due to the grammatical function; for example, there is always interference in the position of direct object pronouns in declarative sentences and with this use of *en:*

I see her.
Je la vois.

Do you have any brothers? - Yes, I have one.
Avez-vous des frères? - Oui, j'en ai un.

2. There are cases in which interference does not depend on the grammatical function but on a particular word. Examples:

a. In the combination *modifier* + *modifier*, the word order is generally the same as in English, but *assez/enough* conflict:

He works very well.
Il travaille très bien.

He works well enough.
Il travaille assez bien.

b. In the construction *verb* + *que* + *subordinate clause*, the word order is generally the same, but there is interference when the verb is *vouloir*, *attendre*, etc.:

Je crois qu'il travaille ici.
I believe he works here.

Je veux qu'il travaille ici.
I want him to work here.

c. In the construction *verb* + *conjunction* + *subordinate clause*, the word order is generally the same, but there is interference when the conjunction is *sans que:*

Vous êtes parti avant que je sois prêt.	Vous êtes parti sans que je le sache.
You left before I was ready.	You left without my knowing it.

Cases of interference such as those given above can be classified and taught in a systematic manner and can constitute the nucleus of the first-stage course. During this part of the program, transposition from English to French can be an effective teaching technique.

3. Many syntactical molds exist in English, but not in French. Examples:

How tall are you?	No smoking.	It depends on when you have to go.
Combien mesurez-vous?	Defense de fumer.	Cela dépend de la date de votre départ.

4. The most troublesome difficulty in learning syntax is due to the fact that the French and the English (Americans) do not always look at reality in the same way. As Darbelnet and Vinay put it in their *Stylistique comparée du français et de l'anglais*, the English language operates on the *"plan du réel avec des mots images"* while the French language operates on the *"plan de l'entendement avec des mots signes"*; English tends to be concrete while French tends to be abstract or, to put it another way, English tends to express more of the details of reality than French does. This different analysis of a situation results in different syntactical constructions (and vocabulary as we will see in the next chapter). Examples:

The bird flew into the room.	L'oiseau est entré dans la pièce.
He swam across the river.	Il a traversé la rivière (à la nage).
He drove to Paris.	Il est allé à Paris (en voiture).
The papers were blown away.	Les papiers ont été emportés (par le vent).
The bed has not been slept in.	Le lit n'a pas été défait.
He wiped the knife clean.	Il a (soigneusement) essuyé le couteau.
She sewed the button on.	Elle a cousu le bouton.

Since birds generally fly, the French speaker does not feel the need to express how the bird came into the room; *à la nage*, *en voiture*, *par le vent*, *soigneusement* are added only if the context demands it. In *she sewed a button on*, the French feel that *on* adds an unnecessary detail. In *le lit n'a pas été défait*, French lets the listener arrive at his own conclusion. A student whose training includes only the interference described under 1, 2, 3 would probably say *on n'a pas dormi dans ce lit*. The sentence is grammatically correct, but a French native would feel that it is not the way he would say it (although he might not be able to say offhand what is wrong with it).

Darbelnet and Vinay consider that there are two other factors which make French and English use different syntactical molds. French has a tendency to express reality as viewed by the human witness (subjectivism) while English is more objective.

It was the beginning of February.	Nous étions au commencement de février.

French also tends to personalize things (animism):

Ham is eaten cold.	Le jambon se mange froid.

The cases of interference in 3 and 4 constitute the main stumbling block in the syntax. An inventory of the types of errors which belong to these two categories might be made by analyzing thousands of free compositions written by American students of French, but - to our knowledge - no such research has ever been completed. At present, the most effective way to combat these two types of interference is to plunge the student in a carefully planned program of intensive reading and have him live in the foreign country.

CHAPTER FOUR

VOCABULARY

Acquiring an accurate and sufficient vocabulary is at least as difficult a task as acquiring the ability to manipulate the phonology, morphology and syntax accurately. Some of the major problems are:

1. Equivalent French-English items rarely create the same mental images *(bread/pain, breakfast/petit déjeuner)* or rarely have the same socio-cultural connotations *(wine/vin, linden tree/tilleul)*.

2. The ranges of meaning are nearly always different. Compare, for example, all the definitions given for *œil* in a French dictionary and those given for *eye* in an English dictionary. *Prendre* is often the equivalent of *to take*, but there are special meanings where *prendre* is unacceptable:

J'emmène Marie au cinéma.
J'emporte les livres.
Je suis cinq cours.
Je suis ses conseils.

Je fais un voyage.
Je passe un examen.
Je mets une heure pour venir ici.
etc.

3. Some English words do not have a one-word equivalent in French; a periphrasis must be used: *shallow = peu profond.*

4. There are hundreds of false cognates *(faux-amis)*, either partially false like *to realize/réaliser* or completely false like *to bless/blesser*.

5. Combinations which are acceptable in one language may not be acceptable in the other. English accepts *seriously wounded* and *seriously ill*, *we work hard* and *we try hard;* French accepts *grièvement blessé* and *nous travaillons dur*, but refuses **grièvement malade* and **nous essayons dur*.

6. A large proportion of our everyday English vocabulary is obtained by combination *(finger + print = fingerprint)* or derivation *(year/yearly)*. French tends to use completely different words. Examples:

fingerprints	empreintes digitales	short-sighted	myope
family tree	arbre généalogique	eye witness	témoin oculaire
horse show	concours hippique	weather forecast	prévisions de la météo
five-year plan	plan quinquennal	daily	quotidien
drinking water	eau potable	weekly	hebdomadaire
baldness	calvitie	monthly	mensuel
blindness	cécité		

In fact, there are so many of these words that the students who begin the study of French with a good knowledge of English literary and scientific vocabulary (e.g., ocular, paternal, digit, decapitate, myopia) or a good knowledge of Latin, Spanish or Italian have a tremendous advantage.

7. A large proportion of our vocabulary is made up of metaphoric expressions. Some of them are similar in French and English (*proud as a peacock = fier comme un paon*), but most use different elements:

stone deaf	sourd comme un pot	you're telling me	vous ne m'apprenez rien
dead tired	crevé de fatigue	he had a narrow escape	il l'a échappé belle

8. In general, French operates on a higher level of abstraction than English. When describing a situation, English tends to emphasize specific, concrete details *(dress rehearsal)* while French tends to consider the essence of the situation:

He makes good money.	Il gagne bien sa vie.
A dress rehearsal.	Une répétition générale.

9. New words are constantly added *(alunir)*. Some words change their meanings or acquire additional meanings. Compare, for example, the meanings of *maquis, collaborateur* in 1939 and in 1944.

10. Abbreviations are used more and more frequently and it is difficult to know their meanings unless one keeps in touch with the daily developments of life in France: *RATP, SNCF, TNP, HLM, EDF,* etc. Even more disconcerting is the increasing use of words made up on abbreviations: *CGT* → *cégétiste*, *SMIG* → *smigard*.

CHAPTER FIVE

SPELLING

Learning to spell correctly is part of language learning, but French spelling is unreasonably complicated and demands too large a share of our students' time.

It is important to remember that French *is* Latin. It is what has become of the Latin brought to Gaul by the Roman conquerors some twenty centuries ago. After the fall of the Roman Empire, spoken Latin disintegrated into many dialects. In Northern France, these dialects were deeply influenced by the languages of the Germanic invaders who had settled in Gaul during the fifth century. In 987, Hughes Capet, Count of Paris, was elected king of France. The Paris dialect slowly began to take precedence over the other dialects and eventually became the official language of the kingdom.

Some seventy generations of *speakers* have deeply modified the Latin which was brought to Gaul. For some time, the spelling was fairly phonetic and reflected the evolutions that were taking place in the spoken language *(regem, rei, roi)*. However, this attitude toward spelling began to change in the thirteenth century. Continuing changes in the pronunciation were not reflected in the spelling (for example, the diphthong of *chevaux* became a pure /o/ and the pronunciation of *roi* slowly changed to /rwa/, but the spelling was not modified). From phonetic, the spelling became etymological; letters which had ceased to be pronounced and which were not written in the first French texts were reintroduced in the spelling of many words for the sake of etymology (the spelling *tens* was changed to *temps* to conform more closely to the Latin *tempus*). Over the last seven centuries, the gulf between the spoken language and its written representation has become wider and wider.

Ideally, the spelling system of a language should respect the following principles:

1. Each sound should have only one representation.
2. Each written sign should stand for only one sound.

These two principles are disregarded in English and in French. In English, for example:

1. The vowel sound /i/ has at least thirteen different written representations: *eve, machine, feet, beam, deceive, Caesar, field, quay, yperite, foetus, onomatopoeia, people, key.*

2. The same letter may represent different sounds; for example, the combination *ea* stands for different sounds in *pea, near, heart, theater, create, react, threat, pear, pearl.*

The same is true in French:

1. The vowel sound /ɛ̃/ has at least nine representations: *fin, faim, pain, important, chien, syncope, symbole, plein, Reims.*

2. The same letter may represent different sounds; for example, the letter *e* stands for different sounds in *cher, apprenons, femme, efface,* and it stands for no sound at all in *mangeons.*

The illogicality of the French spelling has prompted many persons (as early as 1542) to propose a reform. In 1901, the French Ministry of Education published a list of *tolérances,* but the French Academy did not accept them and we do not know of any writer who has availed himself of these simplified rules.

In 1952, another project to reform the French spelling was drawn up; this project - although very mild - met with so much opposition that it had to be shelved. The emotional discussions which took place showed again that most Frenchmen are deeply conditioned by their primary and secondary school training, a training which is largely based on written French and does not include an analysis of the phonological, morphological, and syntactical systems of *spoken* French.

Most of the arguments followed these lines:

1. The spelling is part of the cultural heritage. Any attempt to modify the spelling is a sacrilege against the national patrimony; the literary treasures would be mutilated.

This argument fails to take into consideration the fact that the spelling has already changed several times (changes, not simplifications) in the course of the centuries and that *Rabelais* and *Molière* would hardly recognize their works in modern spelling. Consider, for example, this passage by *Rabelais* in the original spelling:

> "En ceste mesmes heure, Gargantua, qui estoyt yssu de Paris soubdain les lettres de son pere leues, sus sa grand jument venant, avoit jà passé le pont de la Nonnain, luy, Ponocrates, Gymnaste et Eudemon, lesquelz pour le suivre avoient prins chevaulx de poste."

Furthermore, good writing and good spelling are two different skills. Many classical writers (like *Madame de Sévigné*) have been poor spellers; they thought that it was the printer's job to provide the correct spelling. It is only since the beginning of the nineteenth century that spelling has become one of the conventional signs of culture (so much importance is attached to it in the French examination system that the *dictée* is an eliminative feature and that hurdle must be passed before the candidate can be judged on other aspects of his education).

2. Learning the spelling provides good intellectual training.

It is true that, in some instances, one must be able to determine the function of words (agreement of adjectives and past participles, etc.) and to analyze the context (*chantai* or *chantais*, *eut* or *eût*, *sans personne* or *cent personnes*, etc.) in order to spell correctly. But, on the whole, the task is mostly a matter of memorizing the spelling of thousands of words (*temps/tant*, *vin/vain/vainc/vint/vingt*, *doigt/doit*, *honorer/honneur*, *loup*, *fils*, *automne*, etc.), memorizing the lists of words which take *x* (*bijoux*, *feux*, *journaux*, etc.) and those which do not (*clous*, *pneus*, *landaus*, etc.), memorizing the list of verbs which double their consonant (*appelons/appelle*, *jetons/jette*, etc.) and those which do not (*gelons/gèle*, *achetons/achète*, etc.), memorizing the list of adjectives which double the *n* (*bon/bonne*, *ancien/ancienne*, etc.) and those which do not (*sain/saine*, *plein/pleine*, etc.), etc., etc. The time spent on memorizing all these lists could be spent on disciplines (mathematics, philosophy, etc.) which can provide better intellectual training than spelling.

3. Spelling should be etymological and should reflect the origin of the word. *Corps* has a *p* and an *s* because it comes from the Latin *corpus; doigt* has a *g* and a *t* because it comes from *digitum.*

Aside from the fact that the principle was often applied erroneously *(domitare/dompter)* and inconsistently *(honneur/honorer)*, it is difficult to understand why spelling should be etymological. If the Frenchman knows Latin, he should know that *doigt* (no matter how it is spelled) comes from *digitum;* on the other hand, if he knows no Latin, it is hard to imagine what the *g* and the *t* can remind him of.

4. In order to avoid ambiguity, homophones should have different spellings: *sang*, *cent*, *sans*, etc.

The desire to avoid ambiguity is understandable; it is true, for example, that the use of a capital letter avoids the ambiguity in:

Les bonnes françaises (French maids)	Les bonnes Françaises (good Frenchwomen)

What is criticizable in the above reasoning is that it has generally been applied to cases where ambiguity is not possible and has not been applied to cases where ambiguity is possible. For example, there is no need for the diversification *sang*, *cent*, *sans*, *sent:*

Le san français a coulé.	Il est arrivé san bagages.
San Français sont arrivés.	Il san bon.

but nothing has been done to dispel the ambiguity in hundreds of cases such as *les livres* (books/pounds), *les manches* (handles/sleeves), *les vers* (worms/lines of poetry) or in cases such as *je travaillerai tant que je réussirai* (I will work so much that I will succeed/I will work as long as I succeed), *nous suivons tous les cours de français* (we take all the French courses/we all take the French courses).

Conclusion

We, the teachers of French (while, of course, trying to teach the present spelling as efficiently as possible), must look realistically at the problems. A completely new spelling system is now impossible, but there are a number of simplifications which, without unduly changing the written aspect of French, would save many hours, hours which could be devoted to other aspects of language learning:

1. Use the same number of consonants in words of the same family: *honeur* like *honorer, honorable.*

2. Eliminate the needless confusion created by the accents: *événement/avènement, règlement/réglementaire, pôle/polaire,* etc. A single diacritic sign would be sufficient. Perhaps the system now used on many French advertising posters *(la meilleure crēme)* should be adopted.

3. Standardize the written mark of the plural in adjectives and nouns to *s: bijous, chous, chevaus, yeus* like *fous, sous, landaus, pneus.*

4. Eliminate needless spelling oppositions. For example, the /ɛ/-/ə/ vowel shift should have only one representation; *j'achète/nous achetons, je jette/nous jetons* could be replaced with *j'achēte/nous achetons, je jēte/nous jetons.*

5. Simplify the rules of agreement of past participles, numerical adjectives, proper names, compound nouns and compound adjectives, present participles and verbal adjectives.

In spite of the opposition shown by most writers, printers, and even many teachers, the French Ministry of Education is still trying to put together a sensible program of reform (see *Rapport général sur les modalités d'une simplification éventuelle de l'orthographe française*, Paris, Didier, 1966, 139 p.); this program should, of course, be prepared in collaboration with all the countries whose official language, or one of whose official languages, is French. The teachers of French should support these efforts.

CHAPTER SIX

COMPREHENSION

GENERAL CONSIDERATIONS

Comprehension requires more than understanding spoken messages and their written representations; it requires understanding other visual messages such as facial expressions, gestures, signs (traffic signs); other auditory messages such as police and fire sirens, whistles and hisses (approval or disapproval), clicks (impatience, hesitation); and audio-visual messages such as hand clapping. In a larger sense, accurate communication also requires that one be able to understand the messages transmitted through the other senses: tactile (the many nuances a Frenchman can put into a handshake), gustatory (the foods and the wines you are served when invited to a French house), olfactory (body and breath odors do not carry the same stigma in France as in the United States).

Even if we consider only the linguistic messages, the task is extremely complex:

1. In order to understand a message, we must know the present attitudes of the natives toward religion, social conventions, marriage and family life, death, politics and government, strangers and foreigners, etc.; we must know what they are proud of (artistic and literary achievements, their heroes, their inventions). Unless our students are given an accurate understanding of the French attitudes and beliefs, they will understand in function of their native attitudes or, what is worse, they will understand in function of the clichés which are spread by tourists or by the French novels and films available in the United States (most of which portray the quaint and atypical).

At the proper time, our students should also learn how attitudes have changed throughout the centuries; otherwise they will read *Zola* and *Molière* with a modern frame of reference.

2. It is also necessary to know the customs and traditions; in that respect, it is essential to separate those which have disappeared (*la dot,* for example) from those which are still strong. Learning those which have disappeared can be postponed until the student is ready to read literary works of past centuries; learning what separates daily life in America from daily life in France is urgent. Unless you know that most department stores are closed on Mondays and that elementary schools do not operate on Thursdays, you will not understand why the *Inno* stores in Paris advertise *"Ouvert le lundi"* or why a French child looks forward to Thursday. Unless you know in which ways the French eating and drinking habits are different, you will have difficulty communicating with waiters and you may be shocked to see that wine is served to three-year-old children.

3. The student should be familiar with the most usual allusions and references: literary *(Cueillez dès aujourd'hui les roses de la vie. - Qu'il mourût! - Ariane, ma sœur, de quel amour blessée...)*, historical *(la cueillette du gui, le vase de Soissons, les taxis de la Marne, le 18 juin)*, geographical *(le grenier de la France);* he should be familiar with the proverbs *(Pierre qui roule n'amasse pas mousse)* and all the grammatical subtleties learned in school *(amours, orgues, délices)*. In fact, this tremendous amount of common lore and knowledge which the highly-centralized French school system gives to all the French children is an element which the foreigner can hardly ever make up for and which often interferes with his comprehension of the language. (However, it should be possible to establish an inventory of the most frequent allusions and teach them to our students; for example, the allusion made by *Ionesco* in *Rhinocéros "Revenons à nos chats"* is one of those which should be on that inventory.)

The references which are the most difficult to understand are those which are connected with contemporary events *(La route du fer est coupée. - Nous vaincrons parce que nous sommes les plus forts. - Je vous ai compris.)* because they cannot be found in dictionaries or in reference books; you must have lived in France during those events or you must ask a native what the reference is.

There are other factors which render communication difficult. The same words *(communisme, démocratie, Dieu)* may not have the same meanings for the sender and the receiver. The message may be obscure because the sender does not realize that one of the elements of the sentence is ambiguous: morphological *(auquel/auxquels/auxquelles pensez-vous?)*, syntactical *(Je connais Jean mieux que vous)* or lexical *(Il est ouvert/Il est tout vert)*. The sender may be unable to express himself clearly and the receiver may have to ask for a repeat or a clarification. These difficulties occur mostly in the spoken language because the speaker is pressed for time and because clarity is more difficult to achieve in spoken French than in written French.

Literary French presents another type of difficulty. What is meant by understanding a poem by *Mallarmé* or *Valéry?* Is the poem obscure because the thoughts are not easily accessible or is it because the writer voluntarily renders his message hard to decipher and wants to limit it to those who know the code? Which one of the interpretations proposed by critics and professors in *Explications de Textes* classes is the one that the author had in mind? Or would the writer find that his exegetes have adorned his message with thoughts and images which never crossed his mind?

Even among people who belong to the same linguistic, social and cultural group and who have known one another for a long time, communication is not always easy. Comprehension is a skill which is difficult to measure and which poses serious problems in the definition of clear objectives for a French course.

AUDIO COMPREHENSION

In our research, we have found that training students to understand French as spoken by natives in casual everyday conversation is one of the most baffling of all our teaching problems.

Linguists do not seem to have a precise theory to explain how audio comprehension takes place, how the spoken message is decoded by the brain. It is apparent, however, that audio comprehension takes place by apprehending meaningful segments *(Je-ne-crois-pas-un-seul-mot de-ce-que-vous-me-dites)* rather than by decoding the individual phonemes (/ʒ/, /ə/, /n/, /k/, /r/, etc.).

Any person who does a lot of listening to recordings is familiar with these two types of experiences:

1. We are listening with ease to a tape recording of a song, newscast, conversation, etc., and suddenly there is a short passage we do not understand. We rewind the tape to listen again, but still fail to understand. We then try to decode the individual phonemes but find that there are some sounds we cannot identify (sometimes we cannot even tell whether we are listening to an oral or nasal vowel). This scanning of phonemes hardly ever succeeds in bringing comprehension of the passage. This story can end in three different ways:

a. The mystery remains unsolved (we have in our tape library several passages which nobody has ever been able to understand).

b. We go ask another native and often find that the mysterious passage presents no problem at all to him.

c. We finally understand the passage ourselves; when this happens, it is generally several days after the original listening and often the meaning comes suddenly while we are not even listening to the recording (apparently the mind unconsciously continues to work on the problem and to sort the various possibilities).

What is important in b) and c) is that as soon as the meaning becomes clear, all the individual phonemes also become suddenly clear and we wonder how on earth we failed to recognize that this string of phonemes was anything but /lwɛ̃tɛ̃peizaʒ/.

2. Occasionally, we hear a sentence where the phonemes are clear but we cannot understand the message. Once, in a recorded newscast, we met this string of phonemes: /lakɔrrikautʃuaetesiɲe/; it took us several weeks before finally the meaning came through: *L'accord riz-caoutchouc a été signé.* We have observed that the same problem tends to occur whenever a native hears little-used combinations. Try, for example, to determine how many French natives would understand /mɛli/ and /fiti/ out of context *(Mets-l'y. - Fie-t'y.).*

The above leads us to venture the following hypotheses:

1. Knowing which phonemes (or letters) make up a sentence is a school-taught ability; it is not necessary for comprehension (to young children and illiterate adults, speech is only noise carrying information); it is even quite possible that this ability interferes with the acquisition of comprehension in a foreign language. Audio comprehension does not take place by identifying each individual phoneme (this process would require identifying an average of ten phonemes per second); the mind apparently achieves global understanding of each sense group by extracting from the slurred phonemic continuum some specific bits of information *(repères),* matching this information with its memory unit, and producing an interpretation which fits the situation (in normal conversation, the mind has about two seconds to perform this operation for each sense group). Sometimes the mind produces one interpretation and then a split second later produces a second one. For instance, while bicycling down one of our narrow college paths, I encountered a group of students. As I passed them, a French native assistant who was in the group shouted something which I interpreted at once as *"Ne m'écrasez pas"* (an interpretation made likely by the fact that the path was rather narrow and I was going rather fast), but almost immediately a second interpretation came *"On ne vous reconnaît pas"* (an interpretation prompted by the fact that I was wearing a golf cap). The amount of information which the brain needs to carry out this unconscious process of interpretation varies: a sentence can be understood in spite of a high noise level if we know the speaker well enough to be able to guess what he would say in a specific situation, or if the situation is such that the number of possible utterances is limited (announcements in an airport or railroad station).

2. Audio comprehension depends on the size and condition of the receiver's memory unit and on the existing interpretation paths.

It depends on the size because if a particular combination is not stored, it will not be understood. Being able to understand *Prends-le* and *Vas-y* is not sufficient to ensure understanding of *Mets-l'y;* the combination *l'y* must be stored as a discrete inventory item.

It depends on the condition of the memory unit because, if the discrete inventory items are not called on and used at rather frequent intervals, they become hard to retrieve; if the combination *lointains paysages* has stagnated unused for months in the memory unit, it may not be understood the next time it is heard. A French native who lives abroad is no longer exposed to this constant rejuvenation of the memory unit and his audio comprehension (especially of films, radio and television) tends to decrease.

It depends on the existing paths of interpretation because comprehension is delayed if the brain is exposed to a sequence of interpretation it has not followed before. Even though the words *accord, riz, caoutchouc* were known, the syntactical construction was unusual enough to stymy the mind for a while. Of course, the degree of difficulty varies with the nature of the components; *l'accord riz-blé* might have caused a longer delay and *l'accord avoine-froment* might have caused no delay (we are now concerned only with audio comprehension; written comprehension would have presented no problem).

The manner in which audio comprehension takes place compels us to teach audio comprehension along these lines:

1. The students should be prevented from trying to understand by identifying the individual phonemes or words; they should not expect that the audio stimuli will be repeated; they should be trained to understand each sentence globally and instantaneously. This can be done if the course is properly structured, beginning with short sentences (*Lisez, Sortez,* etc.) and progressively increasing the length of the sentences (*Ne lisez pas, Vous ne lisez pas bien,* etc.). This is one more reason (see page 15) why the course should not begin with a long phonology-only training period.

2. All the necessary inventory items must be properly stored in the student's memory unit; for example, if we consider only the structural element *subject pronoun + direct object pronoun + verb beginning with a consonant sound* (affirmative and negative), there are 96 different combinations which the student must be exposed to: *je te connais, je ne te connais pas, je le connais, je ne le connais pas,* etc., *il me connaît, il ne me connaît pas,* etc.

3. Each item in the student's memory unit should be reviewed in such a way that it will be constantly available for rapid retrieval.

4. Each vocabulary item should be used in as many diverse sentences as possible; the more interpretation paths we build in the student's mind, the better.

Special difficulties presented by spoken French

Many of the French words of daily usage have been eroded to three, two, or even one sound. This phonetic erosion has been much less severe in other Romance languages. Compare, for example, the Spanish and French offsprings of these Latin words:

securum	seguro	sûr	syr	augustum	agosto	août	u
vinum	vino	vin	vɛ̃	aquam	agua	eau	o
oculos	ojos	yeux	jø	altum	alto	haut	o
ova	huevos	œufs	ø	ossa	huesos	os	o

It is our position that this phonetic erosion - more than any other factor (linking, large number of vowel phonemes, etc.) - is responsible for the difficulty which American students have in acquiring a fluent understanding of spoken French.

The phonetic erosion has reduced the ratio of sounds to words; sometimes the ratio is even 1 to 1:

Je n'y vais pas.	ʒnivepɑ	7 sounds/5 words	ratio: 1.4
Je n'en hais qu'un.	ʒnɑ̃ɛkœ̃	6 sounds/6 words	ratio: 1

(The statement above does not, of course, apply to literary or scientific French: *la littérature romantique, les allergies caractérielles,* etc.)

Thus, a French native will often need fewer sounds, fewer syllables (but not necessarily fewer words) and less time than a Spaniard or an Italian to express a given idea. The listener has that much less global information and that much less time to process the stimulus and arrive at the correct interpretation before the next stimulus starts reaching his ears.

The phonetic erosion has also created a large number of homophones (and homophones which often have three, four, or more different meanings). Examples:

sɑ̃	sens, sent, cent, sang, sans, c'en, s'en

sɛ̃	cinq, sain, saint, sein, seing, ceins, ceint
vɛr	ver, verre, vert, vers *(poetry)*, vers *(preposition)*, vair

These homophones rarely create ambiguity, but they require that the brain possess a fine degree of sophistication in order to do all the necessary unraveling and sorting with accuracy and speed.

Acquiring native or near-native audio comprehension in French is an objective which only a small proportion of our students can attain; it requires a special aptitude (separate from the aptitude to pronounce correctly and separate from the aptitude to express oneself accurately) and, even with the best students, a stay in a French-speaking country is essential.

READING COMPREHENSION

With an appropriate training program, a nuclear physicist can learn enough French in less than 50 hours to enable him to understand accurately articles written in French about nuclear physics; most words are cognates, the syntactical constructions are usually simple, no background about the foreign culture is necessary. The same is true in biology, chemistry, geology, mathematics. In all these fields, reading comprehension as an isolated skill (the student is not taught how to speak, write, or understand the spoken language) is justifiable. Most book publishers (American Book Co., Appleton-Century-Crofts, Harper and Row, Heath, Prentice-Hall, etc.) have books designed to teach that isolated skill.

On the other hand, a reading comprehension of novels, plays, poetry, etc., as an isolated skill, does not seem to be a justifiable objective. Well over a thousand hours of work are necessary before even a gifted student can reach a level which gives him a better comprehension and appreciation than he would receive from a good English translation with footnotes about the cultural context. Since a correct appreciation of style can be made only if the other available forms of expression are known, the student's training must include a thorough understanding of the various levels in phonology, morphology, syntax, and vocabulary. Under these conditions, the student might just as well also learn to speak, write, and understand the spoken language.

CHAPTER SEVEN

EXPRESSION

ACCURACY

A. Achieving accuracy in oral expression requires two different mental processes:

1. The student must understand how the language operates; he must understand what signals are used for contrasts such as masculine/feminine, singular/plural, affirmative/negative, present/past; he must understand that familiar concepts such as time may be dissected in a different way: *I have been here for one hour/Je suis ici depuis une heure;* he must understand that there may be cases of misleading structural interference: *Je veux lui dire la vérité* means *I want to tell him the truth*, not *I want him to tell the truth*. But, all in all, the differences between English and French are rather small when compared, for example, to those which exist between English and Chinese; and since great progress has been made in the orderly presentation of these differences, we may state that it does not take an unduly high level of intelligence to understand what must be done.

2. But understanding what must be done and doing it are two different things. The student must store thousands of bits of information in his mind and he must be able to retrieve with high speed and accuracy the needed elements as he expresses himself. This retrieval (necessary for the vehicle of expression) must be so effortless that it does not interfere with the thought processes (material being expressed). The ability to store and the ability to retrieve are two of the most important elements in the aptitude to learn a foreign language within a school situation.

The differences between individual students are very great. Student N may have an apparently endless ability to retain and retrieve information. Student X may develop retrieval problems at the end of his first year (he is still able to store the information but he becomes slow and hesitant in retrieving it); by the middle of the second year his retrieval ability may be 50% effective and he may be developing problems in storing. Student Z may experience difficulty in both areas by the third week of his first year.

We do not know whether this ability to store and retrieve is innate or whether it can be developed by proper training in grade school. There does not seem to be any test which can determine whether a student has or does not have that ability; at the present time, we can only depend on a student's performance in a previous FL course if he has taken one (a student who has had difficulty in Spanish will probably have difficulty in French). Since this difficulty may occur at any time, it should be possible - in order to keep our classes homogeneous - to transfer a student from one group to another at any time during the year.

B. Do we have to require accuracy in oral expression?

The general attitude of the public (including many cultured people) is that the ability to communicate - albeit ungrammatically - in many situations is preferable to being able to say a little with high accuracy. This attitude is understandable since speaking French with an English word order *(je parle français bien)*, English syntax *(il veut moi rester ici)*, and simplified morphology (haphazard gender, no subjunctive, no adjective or past participle agreement) rarely prevents communication. This attitude is also "justified" in some way by the fact that small improvements in accuracy require much work: for instance, reaching a 20% level of accuracy with a given amount of material may require two hours of work whereas 40% may require 6 hours, 60% may require 12 hours, 80% may require 24 hours and 100% may require 48 hours; most people prefer to settle for the minimum workable level of accuracy and spend the time on additional material.

This attitude may be acceptable for businessmen, tourists, bellboys, waiters, and all those for whom a smattering of several languages is more useful than the accurate knowledge of one; but we cannot accept this attitude in our schools because:

1. One of our primary goals is to instill in our students a desire for excellence in everything they undertake.
2. The appreciation of literature requires an accurate knowledge of phonology, morphology, syntax, and vocabulary.
3. Accuracy is necessary if our students are going to use their knowledge of French professionally (teachers, interpreters, secretaries, etc.).

C. Directed and free expression:

There are some everyday situations (meeting people, eating in a restaurant, riding the subway, making a phone call, driving, shopping, etc.) for which the student needs a knowledge of the organization of daily life in the foreign country and where some specific utterances have become standardized. In such situations - although other sentences would be grammatically correct - the natives use and expect you to use: *Comment allez-vous? Ça va? Garçon, l'addition, s'il vous plaît! Le service est compris? Vous descendez à la prochaine? Ne quittez pas, s'il vous plaît! Faites le plein. Et avec ça, madame? Payez à la caisse.*, etc.

But outside of these common situations, you need to express your own ideas; as the unpredictable flow of conversation unfolds, you must be able spontaneously to construct sentences which precisely reflect the shades of meaning you want to carry across.

Can this competence in free expression be achieved directly? That is, is it possible to develop a teaching system in which the student chooses the situation he wants to practice and is helped to say whatever sentences he needs? Someday individualized computerized instruction may make this possible, but at the present time it does not seem possible to attain *accurate* free expression (phonologically, morphologically, syntactically, lexically, and orthographically correct) without going through directed expression. In directed expression, the student receives a stimulus and the instructions are such that only one specific response is possible: S. *Il m'attendrait si j'arrivais en retard.* R. *Il m'aurait attendu si j'étais arrivé en retard.* S. *Elle s'endormirait si vous ne faisiez pas de bruit.* R. *Elle se serait endormie si vous n'aviez pas fait de bruit.* In directed expression, since the student does not express his own ideas, he can concentrate all his attention on the particular structural mechanism being taught and he can learn it faster. After he has acquired the mechanism, he can shift to free expression *(Dites-nous quelle aurait été votre vie si vous étiez né en France)* and concentrate his attention on what he wants to say rather than on how to say it.

Some students do attain a high degree of accuracy in directed expression and can transfer to free expression with little or no loss of accuracy; but, at the present stage of FL learning in the United States, the majority of the students - especially in secondary schools - either fail to attain a satisfactory level of accuracy in directed expression or, if they do, show an unacceptable loss of accuracy in transferring from directed expression to free expression.

As explained in the final chapter of this book, there are ways to remedy this situation, but it will take years. In the meantime, we find ourselves caught in an unenviable situation; we believe that our objectives should include a high level of accuracy in directed and free expression, but the proportion of our students who are able to reach that level is very small. What should we do then? Limit FL courses to the students who have the necessary aptitude and motivation? Fail a large proportion of our students? Or continue the present policy of closing our eyes and grading the students on drills and exercises which have little to do with directed and free expression?

CHAPTER EIGHT

METHODOLOGY

THE NEED FOR AN INTELLECTUAL APPROACH

"The linguist looks at the world about him and finds that children as young as five or six handle their native language with dazzling fluency." (William G. Moulton, "Applied Linguistics in the Classroom", *PMLA*, May 1961)

"To learn a language from an informant one needs only the normal intelligence of a small child; there is no special 'gift for languages' possessed by some but not by others. Everyone who is not deaf or idiotic has fully mastered his native language by the end of his fifth year, no matter how difficult or complex it may seem to strangers." (Bernard Bloch and George L. Trager, *Outline of Linguistic Analysis*, Chapter I, section 1:3, 1942)

Hundreds of similar statements have been made; they all seem to imply that the task of teaching a second language is easy and that it is only a matter of finding competent teachers using the proper methods. We would like to challenge this attitude.

A five-year-old child - even though he may speak fluently - can communicate only on matters which concern his world. His syntactical, morphological and lexical inventory is small; he still makes many errors *(he teared his pants)* and he often still confuses some phonemes *(very/berry, ring/wing, three/free)*.

The child acquires his native language through random communication at the same time that he discovers and comes to understand the world around him. But this trial-and-error process is very inefficient; the 12-year-old child has already spent 60,000 (sixty thousand!) hours practicing his native language and he still has much to learn. On the other hand, our students have only some 250 hours of practice per year; this practice is interrupted by a long summer vacation; it takes place in a foreign environment; the motivational drive is less strong than that of the child learning his native language.

Under such conditions, *accurate* and *fluent* levels in the oral and written skills - and we are referring only to everyday communication needs, not literary usage - can be reached only if we fully use each minute of class time and if the students' mental powers are sufficiently developed to allow the use of an intellectual approach. With our present school situation, most children do not reach a sufficient level of concept formation and cannot hope to acquire fluent and accurate use of a foreign language; those who acquire the required intellectual powers rarely do so until they reach the age of twelve and it is not until then that they can begin to make substantial and sustained progress in the oral and written skills.

HOW SYSTEMATIC CAN THE APPROACH BE?

To be fully effective, the intellectual approach we have just mentioned should use the best and most systematic description of the language. That description can be based on a contrastive analysis of French and English or it can be based on an internal analysis of French.

CONTRASTIVE ANALYSIS

In a perfectly correlated system, there would be a set of rules (without exceptions) which could be applied to transform any sentence of language A into language B. Obviously this is not the case for the phonology, morphology, vocabulary and spelling of French and English; but for the syntax it is possible (see pages 52-53) to draw up a set of guidelines which, in a beginning course, can help the student use his knowledge of English syntax to construct syntactically accurate French sentences.

INTERNAL ANALYSIS

A system exists when it is possible to write a series of statements which can be used to predict the behavior of the native speaker. For example, we can predict that, if we ask a native to shift /nuʃɑ̃trɔ̃/ to the conditional, /vuzɑ̃tre/ to the imperfect, /ləlivr/ to the plural, the answers will be /nuʃɑ̃tərjɔ̃/, /vuzɑ̃trije/, /lelivr/. A system can exist without its users' being aware of its existence. Children and illiterate adults speak French although they could not describe the language. Educated French natives have been taught the morphological system of *written* French, but very few of them are aware that *spoken* French has a morphological system which is entirely different from that of written French (see pages 19-46). Likewise, most French natives are unaware that they make liaisons and drop /ə/ according to rather well-defined patterns. The few educated natives who can discuss these patterns at all very often give descriptions which are completely at variance with the facts; they tend to grossly overestimate the number of liaisons they make and the number of unstable vowels they retain. (This is one of the areas where linguists must beware of the natives' statements and rely entirely on factual observation.)

Ideally, the description of a system should be short and should have no exceptions. That this is not the case with the phonology (see pages 3-12), with the spoken morphology (see pages 19-46), with the written morphology and with the spelling (see any traditional grammar) does not need to be demonstrated. In the next pages, we would like to examine the vocabulary and the syntax.

Vocabulary

The vocabulary of French does not form a well-integrated system. The following four examples are typical:

1. There is no way to predict the relationship between an adjective and the corresponding noun (compare with *good/goodness*, *sweet/sweetness*, *kind/kindness*):

bon	bonté	noir	noirceur	petit	petitesse
sale	saleté	doux	douceur	fort	force
méchant	méchanceté	grand	grandeur	aveugle	cécité
charitable	charité	amer	amertume	etc.	

2. Adverb formation is unpredictable. Even if we consider only the adverbs ending with *-ment*, we find all these categories and exceptions:

a. Some adjectives add /mɑ̃/ to their feminine form:

lente	lentement	douce	doucement

b. A few adjectives add /mɑ̃/ to their masculine form:

gentil	gentiment	ʒɑ̃ti	ʒɑ̃timɑ̃

c. Some adjectives add /emɑ̃/ to their feminine form:

profonde	profondément	précise	précisément

d. Some adjectives change their final /ɑ̃/ to /amɑ̃/:

prudent	prudemment	évident	évidemment

e. The adjective *impuni* gives *impunément.*

f. It is not possible to predict which adjectives can become adverbs and which cannot:

sensé	sensément	blasé	*blasément

g. Some adverbs are based on a non-existent adjective form (students upon learning the adverbs often assume that the corresponding adjectives exist):

journellement	*journel
outrageusement	*outrageux
traîtreusement	*traîtreux
brièvement	*brief

3. It is impossible to predict which nouns accept a diminutive *(tour/tourelle)* and which do not *(pierre).* Among those which accept a diminutive, it is impossible to predict which suffix will be used:

jardin	jardinet	trotter	trottiner
frère	frérot	chanter	chantonner
nègre	négrillon	sauter	sautiller
maison	maisonnette	vieux	vieillot
tousser	toussoter	long	longuet

4. It is impossible to predict which words accept a reiterative prefix and which do not. We can say *revenir, revoir, reprendre,* etc., but we cannot say **rerire, *rementir, *rapercevoir, *raller.* With words which accept the prefix, it is impossible to predict whether it will be *r, re,* or *ré:*

rouvrir, remplir	réouverture, réapparaître
revenir, revivre	réchauffer

Syntax

It is probably on the syntactical level that the lack of a homogeneous system is the most evident. In the following cases, there is no apparent explanation for the breakdown of the pattern:

1. Identical noun constructions do not always remain identical when the noun is replaced with a pronoun:

Il parle à Jean.	Il pense à Jean.
Il lui parle.	*Il lui pense.
Votez-vous pour cette loi?	Passez-vous par la fenêtre?
Oui, je vote pour.	*Oui, je passe par.
Je parle de l'école.	J'habite près de l'école.
L'école dont je parle est excellente.	*L'école près dont j'habite est excellente.

The fact that *penser à, renoncer à, tenir à,* etc. do not allow the fall of *à* when the animate object noun is replaced with a pronoun apparently cannot be explained on any grounds.

2. In the construction *verb + à + infinitive,* some verbs allow the infinitive to be replaced with *y* and some do not:

Je renonce à parler français.	J'apprends à parler français.
J'y renonce.	*J'y apprends.

3. In the construction *verb + de + infinitive,* some verbs allow the infinitive to be replaced by *en* and some do not:

Je me passe de manger.	Je me dépêche de manger.
Je m'en passe.	*Je m'en dépêche.

To heighten this lack of systematization, *manquer de* uses *y* and *regretter de* uses *le:*

Ne manquez pas de venir nous voir.	Regrettez-vous d'être en retard?
Je n'y manquerai pas.	Je le regrette.

4. In the construction *verb + infinitive,* some verbs use the same preposition as their derivatives and some do not:

conseiller de	espérer
déconseiller de	désespérer de

persuader de	refuser de
se persuader de	se refuser à

5. In the construction *noun + de + feminine geographical name,* the article is sometimes used and sometimes not:

le roi de France	le chef de la France
l'histoire de France	la géographie de la France
les villes de France	la capitale de la France

6. In the construction *verb + noun,* it is impossible to predict whether the article will be used:

aller à confesse	aller à la messe
avoir confiance	avoir le cafard
prendre peur	prendre la fuite
faire escale	faire la grève
avoir peur	avoir la frousse
perdre connaissance	perdre la tête
faire faillite	faire la fête
faire front	faire la planche

7. Some verbs accept the pronominal construction to express the passive concept and some do not:

Ça se pense, mais ça ne se dit pas.	*Cela se veut.

8. It is impossible to predict the position of the adverb in the constructions *verb + noun* and *auxiliary + past participle:*

Il arrive tard à la maison.	Il arrive à la maison en retard.
Il a bien travaillé.	Il a travaillé vite.

9. Some *de*-verbs accept the indefinite plural and some do not:

J'ai besoin d'un livre.	Je me plains d'une dent.
J'ai besoin de livres.	*Je me plains de dents.

Je parle d'une pièce de théâtre.	J'ai peur d'un chien.
Je parle de pièces de théâtre.	*J'ai peur de chiens.

10. It is impossible to predict whether a verb will keep the same preposition when the noun object is changed:

> Il croit en Dieu.
> Il croit au diable.

11. In constructions of this type, it is impossible to predict whether *il* or *ce* will be used:

> Bruno Romani, correspondant du *Messagero* de Rome, réfléchit sagement avant de répondre. Il est un des onze journalistes qui ont quitté Alger. C'est un homme de 50 ans.

12. In constructions of this type, it is impossible to predict whether the definite article or possessive adjective will be used:

> Il a tiré la langue.
> Il a avalé sa langue.

13. With names of diseases, all the articles are found:

> J'ai la rougeole.
> J'ai une bronchite.
> J'ai de l'asthme.

Another factor which interferes with the formulation of a valid syntactical system is that some areas are changing. It is difficult today to write meaningful statements about the position of the subject noun. The inversion pattern has now become so frequent that R. Le Bidois *(L'inversion du sujet dans la prose contemporaine)* calls it a "veritable mania":

> Pour que disparaisse totalement l'indemnité compensatrice que verse l'Etat, il faudrait... (*Le Figaro*, 1967)

Another construction which is shifting is the combination of a noun with a qualifying adjective. The shift is affecting the large group of adjectives which do not have a fixed position *(célèbre, excellent, merveilleux, prodigieux,* etc.). The rule used to be that the postnominal position was normal and that the prenominal position was used for emphasis or stylistic effects *(la blanche neige, un sombre regard)*. This is still the case in informal conversation, but in literary and journalistic styles the use of the prenominal position has of late become another mania. We studied the position of *célèbre, excellent, merveilleux, malheureux, mystérieux* in newspapers printed in 1938 and 1967. In the 1938 papers, out of 96 cases, there were 58 prenominal uses against 38 postnominal uses (a proportion of 1.52); but in the 1967 papers, out of 94 cases, 78 were prenominal and only 16 were postnominal (a proportion of 4.87). The following examples found in recent issues of French newspapers and magazines show that this shift of position is affecting many adjectives:

> l'actuel Premier Ministre, une colossale fortune, le distingué directeur, la douloureuse incertitude, l'éventuelle dévaluation, un évident respect et une réelle admiration, l'exceptionnelle aventure, la fantastique leçon, la fantastique usine, la formidable forteresse, les frileux Allemands, la gigantesque industrie, les hasardeuses interprétations, l'habituelle clochardisation, un laid tableau, le monumental palais, un savoureux café au lait, le sensationnel petit auto-radio; une spectaculaire évasion collective; un boueux et collant charabia, un énorme et laid carré de terrain vague; le trop rude savon, la désormais célèbre pilule de Pincus, l'apparemment invincible champion du monde de boxe

There are still some combinations (especially those with a monosyllabic noun) which do not accept the adjective in the prenominal position: **un laid nez, *un laid homme, *un savoureux pain.* Whether these combinations will be able to resist much longer is doubtful; eventually the shift may even affect adjectives like *français, sulfurique* which today are used only in the postnominal position *(le drapeau français, l'acide sulfurique).*

Two comments can be made about this evolution: 1) the prenominal position is now so frequent in literary and journalistic styles that it has lost its emphatic effect and can now be considered the normal position; 2) this is one more element which is enlarging the gulf between the syntax of spoken French and that of written French; one can envision the day when spoken French and written French, in addition to having two different morphological systems, will also have two different syntactical systems.

There are many cases where two or more constructions are possible. While this may provide for stylistic variety, it unduly complicates the system:

> Commencer à penser, c'est commencer d'être miné. (A. Camus, *Le Mythe de Sisyphe*)
> Pour ne pas être vu, pour n'être pas questionné par ceux du village, le père s'engagea dans un sentier. (M. Boutron, *Juliette des Montagnes*)
> A ma droite la dent d'Oche, triangle d'améthyste que le soir polit and que ternit le matin. (E. Berl, *Sylvia*)
> Je ne peux pas dire que ça ne m'ait pas fait gros cœur. Je ne peux pas dire qu'il n'a pas été convenable. (G. Duhamel, *Le Notaire du Havre*, pages 31 and 95)

Many more examples of the illogicality and lack of systematization of French syntax can be found in L. C. Harmer, *The French Language Today* (pages 190-235). However, statements to the effect that French is inherently logical, clear and superior to other languages continue to be made by scholars, not only of France but of many other countries. These scholars claim that the apparent irregularities have a purpose and that they allow the expression of subtle differences and deep patterns of thought.

"La langue française est devenue plus claire et plus logique, plus précise, et plus polie qu'une autre" (Brunetière, *Etudes critiques*).

"Rivarol a dit: 'Ce qui n'est pas clair n'est pas français.' Nulle part plus que dans le domaine de l'article, le besoin de clarté qui caractérise notre langue ne se fait sentir. Issu d'une langue qui n'en avait pas, le français a éprouvé le besoin non seulement d'en avoir un, mais d'en avoir plusieurs, de façon à présenter le nom avec le maximum de précision. Quand on parle du génie de notre langue, ce serait donc une injustice de ne pas saluer ce modeste mais précieux outil" (M. Fischer and G. Hacquard, *A la découverte de la grammaire française*).

One feels that these scholars want to prove at all costs that there is a master plan in the French language and that everything can be explained. Some of these "explanations" are fantastic. For example, Fischer and Hacquard say that *quatre-vingt-un* does not have *et "pour bien isoler la partie non soumise au procédé multiplicatif"*, that *soixante et onze* has *et "pour ne pas noyer le onze dans une liaison: soixante-onze"* and that *e* is retained in *le onze "parce que c'est un numéral qui demande à être isolé."* To explain the absence of an article in expressions such as *faire faillite*, *porter secours*, *faire pitié*, G. Guillaume says that the absence of an article *"dénonce un nom dévié par le contexte vers un effet de sens dont l'état potentiel ne comporte à aucun degré la prévision."* (G. Guillaume, *Le problème de l'article*).

These "explanations" cannot do much harm to people who, like MM. Fischer and Hacquard, already know French, but they can do much harm to our students when they are used in a FL textbook. The most dangerous of all such explanations are those which look plausible when based on the examples provided by the textbook writer, but yield many unacceptable sentences when conscientiously applied by the students (e.g., rules about the use of the subjunctive, the behavior of *du* in the negative).

CONCLUSION

We do not mean to imply that the French language has grown in a completely haphazard and disorderly way. Some elements can indeed be classified and some constructions can be explained, but it would be an error to believe that *all* the morphology, syntax and vocabulary can be wrapped up in a neat system which can serve as an unalterable credo throughout our language courses.

We have found that the most efficient approach is to extract from the contrastive French-English analysis and from the internal analysis of French a body of guidelines which can be used systematically to give the student a strong foundation in phonology, morphology, syntax, vocabulary and spelling. This first stage in the student's training requires a total of about 300 hours of work (our *Active French: Foundation Course* is designed along these principles).

After this first stage, the grammatical presentation framework is replaced with a carefully chosen program of plays, novels, short stories, films, newspapers, magazines, radio and television programs designed to develop in the student a feeling for what is linguistically right and wrong and to train him to learn by himself; the purpose of this second stage is to simulate the training which a native receives, but to do it in such a way that it is several times more efficient. In the process, the student establishes his phonological, syntactical, lexical, and paralinguistic (gestures, etc.) preferences and develops an FL personality in accordance with his interests and his psychological make-up.

OBJECTIVES

Determining what the objectives (terminal behavior) of the course will be is one of the most important decisions the teacher has to make. Unless the terminal behavior is realistically suited to the students' aptitude and motivation, no effective program can be devised and the teacher's work is largely wasted. The relative levels in phonology, morphology, syntax, vocabulary, spelling, audio comprehension, oral expression, etc. can be varied and there is a multitude of different terminal behaviors the teacher can choose from. It is important to keep the following points in mind:

1. The terminal behavior must be clearly defined and its components must be accurately measurable. "Speaking fluently", "native-like comprehension", etc. are not sufficiently clear objectives.

2. The relative efficiency of two teachers (or methods or textbooks) cannot be measured unless they both attempt to teach the very same terminal behavior, unless the students have the same degree of aptitude and motivation, unless the classes are equal in size, unless the teaching facilities are the same, etc.; in other words, any experiment must involve two situations which are exactly the same except for the variable being measured.

3. The textbook (or programmed course) should be specifically designed for the desired terminal behavior. A terminal behavior with high levels of performance in audio comprehension and oral expression cannot be effectively attained with a textbook designed to teach the reading and writing skills.

In the following pages, we will describe the terminal behavior we have selected for our students.

PHONOLOGY

First stage

1. Recognize these phonemic contrasts (we do not list the contrasts which present no difficulty):

y-u	elle est russe	elle est rousse	ɑ̃-ɑn	Jean	Jeanne
y-ø	je l'ai vu	je les veux	ɑ̃-a	il emmène	il amène
u-o	il ne voudra rien	il ne vaudra rien	œ̃-y	un ami	une amie
ø-e	deux œufs	des œufs	a-aa	il l'a pris	il l'a appris
ø-ə	deux bonnes notes	de bonnes notes	e-ee	j'écris	j'ai écrit
ø-o	mes cheveux	mes chevaux	ɑ̃-ɑ̃ɑ̃	Jean trouve	Jean en trouve
ɔ-œ	ils volent	ils veulent	d-dd	il vient dîner	il vient de dîner
ɔ-ə	je ne saurai rien	je ne serai rien	t-tt	sort-il?	sortent-ils?
ə-a	je prends	j'apprends	l-ll	il a dit	il l'a dit
ə-e	je crie	j'écris	r-rr	nous mourons	nous mourrons
i-e	il travaille assis	il travaille assez	t-td	sept ans	sept dents
a-ɛ	il nage	il neige	t-dt	vend-il?	vendent-ils?
ɔ̃-ɑ̃	cheveux blonds	cheveux blancs	sj-ʃj	le sien	le chien
ɛ̃-ɑ̃	le vin	le vent	z-zj	deux œufs	deux yeux
ɥ-w	c'est lui	c'est Louis	ɲ-ɲj	nous gagnons	nous gagnions
s-z	nous savons	nous avons	o-ɔr	ils sautent	ils sortent
ɔ̃-ɔn	de bons amis	de bonnes amies	ø-œr	pleut-il?	pleure-t-il?
ɛ̃-ɛn	il vient	ils viennent	ə-œr	le livre	leur livre
ɛ̃-ɛɲ	il craint	ils craignent	ɛ-ɛj	ce qu'on sait	ce conseil
ɛ̃-am	sans faim	sans femme			

We do not ask the students to recognize these contrasts (although they are made on the tape recordings which accompany our *Foundation Course*):

e-ɛ	il a porté	il apportait	ɛ̃-œ̃	Alain dit	à lundi
z-zz	mauvais élèves	mauvaises élèves	a-ɑ	bat, moi	bas, mois

Our terminal behavior has only one phonemic contrast where pitch is the distinctive feature:

pronominal imperative/non-pronominal interrogative	Parlez-vous.	Parlez-vous?

2. Discriminate between acceptable and unacceptable imitations. (Is this pronunciation of /y/ sufficiently accurate to ensure that a native would identify it as /y/?)

3. Make the contrasts listed in (1) above with sufficient accuracy to ensure comprehension.

4. Count and identify the phonemes of all the lexical and morphological items which are part of the *Foundation Course*. Examples:

- *vient* = 3 sounds *viennent* = 4 sounds
- The sounds of *ressemble* are /r/, /ə/, /s/, /ɑ̃/, /b/, /l/.

Learning phonemic symbols is not part of the first-stage objectives; the students identify the sounds by pronouncing them separately: /r/, /ə/, /s/, /ɑ̃/, /b/, /l/. Teaching phonemic symbols during the first stage tends to confuse the students because they have to deal with two writing systems: rəsɑ̃bl /*ressemble*.

5. Make all the liaisons which are listed by Pierre Delattre as compulsory *(Principes de Phonétique française)* + *est* and *sont* followed by a vowel + *après* followed by *être* or *avoir*. We do not teach the other optional liaisons because the difficulties presented by the liaison process are so great that we believe the task should be subdivided: 1) train the students to pronounce some words (e. g., *très*) with a final consonant when they come before a vowel *(très utile)* and without the final consonant when they come before a consonant *(très bien)*, 2) during the second stage, train the students to pronounce some words (e. g., *pendant*) with or without a final consonant when they come before a vowel according to the style of delivery.

6. Drop and retain /ə/ as on the tape recordings. These recordings follow consistently the guidelines given by Pierre Delattre; the students learn by imitation except for these three cases which are explained to them: consonant sound + /ə/ + two consonant sounds, /ə/ + /rj/, /ə/ + /lj/.

7. Produce the following features with an accuracy to be established by the teacher for each student according to his aptitude:

tense articulation
open syllabication and linking *(consonant + vowel* and *vowel + vowel)*
abrupt ending of final vowel sounds
complete release of final consonant sounds
pure oral vowel + /n/ or /m/ or /ɲ/
pure nasal vowels
exact timbre of vowel sounds (especially /y/, /u/, /e/, /ø/, /o/)
non-diphthongization of vowel sounds
timbre of /r/ in all positions (final, initial, postconsonantal, etc.)
final /l/ (French *belle* opposed to English *bell*)
final /j/ as in *famille, œil, asseyent*
timbre of /ɲ/
initial /ʒ/
non-aspiration of initial /p/, /t/, /k/
proper voicing of voiced consonants in all positions: *bain, voyage*, etc.
proper tongue position for /t/, /d/, /n/, /l/
acceptable tempo, stress, and pitch patterns

Second stage

The students who receive an adequate phonological training during the first stage reach a level of performance which is close to the maximum they will ever attain. During the second stage, work is continued on the objectives of the first stage but most of the progress is usually made in the production of the melodic features. In addition, the students are trained to:

1. Recognize compulsory, optional and forbidden liaisons, and tell whether the lack or presence of a liaison is characteristic of formal, colloquial or neglected speech: *pas/encore*, *les_haricots*.

2. Produce optional liaisons in keeping with the style of delivery.

3. Identify /ə/ patterns including those which are characteristic of sub-standard speech:

un film russe œ̃filmərys pour rien purərjɛ̃

4. Produce /ə/ patterns in keeping with the style of delivery.

5. Identify intonation patterns: contempt, anger, surprise, joy, jealousy, etc.

6. Produce the intonation patterns of section 5. (This element of the objectives is expected only when these feelings are actually felt by the students; asking the students to produce these intonation patterns at will is not included in our objectives. Evaluating the students on this part of the objectives can be done only if the teacher knows the students well and has the opportunity to observe them in natural conversation.)

7. Identify non-standard pronunciations and state to which style of speech (formal or informal), which region (Belgium, Marseilles, etc.), which social class or which ethnic group (German accent, Italian accent, etc.) they belong. This ability is important because:

a. Communication can be facilitated and is less likely to lead to hostility if one is able to gather from a person's speech factors about his social class, ethnic background, etc.

b. In literature, writers often use a special spelling to inform the reader that the character has a specific pronunciation and, by implication, the personality which goes with it. In plays and films, some accents are associated with specific roles (e.g., a Corsican accent with "cops"); the *accent marseillais* is used as a comic device (e.g., Pagnol's plays).

The list below gives the most frequent non-standard features. (The same feature may not carry the same implication in all the French-speaking areas; it may be general in one area but limited to neglected speech in another.) These modifications may affect a whole series of words (for example, the French natives who pronounce /lɛ̃di/ generally replace all the /œ̃/ vowels with /ɛ̃/) or only some words (for example, the French natives who pronounce /mijɔ̃/ may use /j/ instead of /lj/ only in a few words):

notre maison	nɔtmezɔ̃	fall of final /rə/
la table de nuit	latabdənɥi	fall of final /lə/
le dentiste	lədɑ̃tis	fall of final consonant in a group
maximum	maksimœm	shift from /ɔ/ to /œ/
lundi	lɛ̃di	shift from /œ̃/ to /ɛ̃/
million	mijɔ̃	shift from /lj/ to /j/
citoyen	sitwaljɛ̃	shift from /j/ to /lj/
expliquer	ɛsplike	shift from /ks/ to /s/
prétexe	pretɛsk	shift from /ks/ to /sk/
digestion	diʒesjɔ̃	shift from /stjɔ̃/ to /sjɔ̃/
scandale	ɛskɑ̃dal	shift from /s/ to /ɛs/
mardi	mɑrdi	shift from /a/ to /ɑ/
parapluie	parapɥi	fall of internal /l/
il travaille	itravaj	fall of /l/ in *il*, *elle*, *ils*, *elles*

These words are among those heard the most frequently with non-standard pronunciation:

je voudrais l'être	ʒvudrɛllɛtr	object pronoun *le* before a vowel
tu as raison	tarezɔ̃	pronoun *tu* before a vowel
peut-être	ptɛtr	fall of /œ/
déjà	dʒa	fall of /e/
à tout à l'heure	attalœr	fall of /u/
parce que	paskə	fall of /r/
dehors	deɔr	shift from /ə/ to /e/

The various regional accents (*marseillais*, *normand*, *faubourien*, *belge*, etc.) result from a combination of many factors: *marseillais* from the timbre of some vowels, the /ə/ patterns, the melodic features, etc.; *faubourien* from the timbre of some vowels, a pharyngeal /r/, special intonation patterns, etc.

The use of a "spelling" pronunciation is one of the features which expose the lack of a formal education:

gageure	gaʒœr	instead of	gaʒyr
taon	taɔ̃	instead of	tɑ̃
de Broglie	dəbrɔgli	instead of	dəbrɔj

8. Evaluate the esthetic qualities of a particular pronunciation; for example: What is your evaluation of Marie Bell's interpretation of *Phèdre?*

READING ALOUD

First stage

Students who pronounce well in oral expression do not necessarily pronounce well when they read aloud; variations among the students can be very great: some show no loss of accuracy while a few become nearly unintelligible. To prevent this drop in performance, we have established these objectives:

1. Train the students to resist the interference created by words which have the same or nearly the same spelling in English and French. Upon seeing the spelling, the students find that the English pronunciation "comes to their lips" and interferes with their efforts to use the French pronunciation (e.g., *attention*, *ressemble*, *patient*, *théâtre*, *habitude*, *orthographe*).

2. Train the students to resist the interference created by the inconsistencies of the French spelling. Upon seeing the spelling, the students are tempted to replace the correct phoneme which they use in oral expression with the one suggested by the spelling (e.g., *monsieur*, *femme*, *faisons*, *au second étage*). A special case of this influence of the spelling is the tendency to make forbidden liaisons; for example, the liaisons in *il est‿anglais*, *en‿avion* may lead the student to say **lui et‿elle*, **en‿haut.*

3. Train the students to divide the text they are reading into acceptable rhythmic groups and to give each of these groups an acceptable pitch contour; for example, the students are trained to divide correctly:

Il travaille si bien / qu'il réussira. Il travaille / bien qu'il ait beaucoup d'argent.

Second stage

1. The first-stage training is continued. Section 2 becomes even more important because the students now meet in their readings many words which have an inconsistent spelling-pronunciation relationship. Examples:

roc	rɔk	direct	dirɛkt	aiguille	egɥij	des héros	deero
croc	kro	respect	rɛspɛ	anguille	ɑ̃gij	des héroïnes	dezerɔin
chef	ʃɛf	cil	sil	automne	otɔn	Jésus-Christ	ʒezykri
nerf	nɛr	sourcil	sursi	automnal	otɔmnal	Christ	krist
tapis	tapi	abbaye	abei	sept	sɛt	faisons	fəzɔ̃
iris	iris	cobaye	kɔbaj	septennat	sɛptɛna	bienfaiteur	bjɛ̃fɛtœr

Unless the student is taught how to pronounce these words, he will not be able to understand them if they are used in a conversation and he will not be understood if he uses them. (The techniques used to achieve this objective are described on page 129.)

2. The students are trained to read plays, novels, etc. aloud with the pronunciation and intonation which is suitable for the type of material being read. We are not asking our students to give professional interpretations of *L'Avare* and *Le Cid*, but there are ranges within which they should be trained to stay.

MORPHOLOGY

There is little morphology that can be postponed until the second stage. Most of the complexities and irregularities affect words (like *faire* and *journal*) which are essential for basic communication.

First stage

During the first stage, we do not teach the use of the past definite, imperfect subjunctive, pluperfect subjunctive and the *temps surcomposés*. We simplify the presentation of the numbers (compare the analysis on pages 42-46 of this book and Unit 21 of our *Foundation Course*). For the imperfect indicative, we teach only the most usual meanings. Whenever there are alternate forms, we teach only one (we retain the unstable vowel in the future of the verbs described in section 4 of page 24 of this book; we teach *j'assieds*, *je peux*, not *j'assois*, *je puis*). We also postpone individual features such as the plural of *ciel* and the double gender of *gens*, *amour*.

The inventory of the morphology we teach during the first stage can be found in the morphology frames of the 33 units of *Foundation Course;* the reasons for selecting this particular inventory are given in Chapter 12 of this book *(Suggestions for the Use of Active French: Foundation Course)*.

Second stage

During the second stage, our objectives are as follows:

1. Have the students retain the level of competence acquired with the morphological elements taught in the first stage. This must be listed as a specific objective because, in spite of the intensive reading program, some elements (especially verb forms) are not met often enough to ensure accurate retention. Our tentative hypothesis is that such a cyclic review is necessary as long as the students are not exposed to at least 20 hours of French per week.

2. Teach the tenses not presented during the first stage. These tenses are taught only for recognition and passive understanding (although, of course, those which are frequently used like *fut*, *alla*, *eut* become available for active use). The imperfect subjunctive is taught for recognition in these two cases:

a. Le sort voulut que ses paroles fussent prophétiques.
(*Vouloir* requires that the subjunctive be used in the subordinate clause; the sequence of tenses in literary French requires the imperfect. Informal French uses the present: *soit*.)

b. Fût-ce au prix de ma vie, je le ferais.
(The imperfect subjunctive is used as a stylistic device instead of the conditional: *serait*.)

The pluperfect subjunctive is taught for recognition in these cases:

a. Je regrettais qu'il fût parti depuis une heure.
(*Regretter* requires that the subjunctive be used in the subordinate clause; the sequence

of tenses in literary French requires the pluperfect. Informal French would use the present perfect: *soit parti.*)

b. Si vous aviez objecté à Mermoz qu'il se trompait, il eût ri de vous.
(The pluperfect subjunctive is used as a stylistic device instead of the past conditional: *aurait ri.*)

c. Ses doigts se crispaient comme si c'eût été une question de vie ou de mort.
(The pluperfect subjunctive is used as a stylistic device instead of the pluperfect indicative: *avait été.*)

d. Si Fabrice l'eût voulu, il l'eût apporté dans son cœur.
(This is a combination of "b" and "c" above.)

3. Teach the duplicate forms not taught during the first stage (for passive recognition).

4. Train the students in the proper use of reference grammars and dictionaries so that they can understand and, if desired, use the rest of the standard morphology. For example, upon meeting *Oüis ceci* (Flaubert) or *Et quand parfois le cœur me faut* (G. Duhamel), they should know where to go to find the meaning.

5. Train the students to recognize the non-standard forms and the style they belong to (archaic, informal, or neglected). *Que je die* (instead of *dise*) is an archaic form; /stete/ instead of /sɛtete/ *(cet été)* is acceptable in informal educated speech; the following forms are examples of what is generally classified as neglected or vulgar:

sois, soit, soient	swaj	instead of	swa
aie, aies, ait, aient	aj	instead of	e
j'achèterai	ʒaʃtre	instead of	ʒaʃɛtre
vous mettriez	vumɛtərje	instead of	vumɛtrije
vous sauteriez	vusotrije	instead of	vusotərje
cette voiture	stəvwatyr	instead of	sɛtvwatyr
quatre œufs	katrœf	instead of	katrø

To illustrate our point that relatively little morphology remains to be learned after the first-stage training, we chose a short story at random from one of the anthologies published in this country for use in intermediate classes. Our choice fell on Marcel Aymé's *Le Passe-Muraille,* an eleven-page story written in 1943. In this text, only these five points are not taught during the first stage:

1. Use of the past definite *(aller* is used with its two forms: *il alla trouver un médecin/il s'en fut déjeuner).*

2. Use of the imperfect subjunctive (only five cases):

Mais le plus grave était qu'il prétendît introduire des réformes.
Il vit de très mauvais œil que Dutilleul portât un lorgnon.
De telle sorte que sa tête seule émergeât de l'autre côté.
Il n'y avait point de femme qui n'eût le fervent désir.
Il semblait que les murs eussent des pieds.

3. Use of the pluperfect subjunctive (only two cases and both used to replace the past conditional):

Peut-être eût-il vieilli... (aurait-il vieilli).
Il lui eût été facile de s'enfoncer... (aurait été).

4. Use of the imperfect indicative to express pinpointed time (three cases):

> A peine venait-il de s'asseoir que la tête réapparaissait sur la muraille.
> Quelques jours plus tard, Garou-Garou se faisait pincer dans une bijouterie.
> Le lendemain vers neuf heures, il sonnait la bonne.

5. *Amours* used in the feminine:

> Le regret des amours trop brèves.

The first three points will occur in practically any literary text; they are therefore taught systemactically. What and how many additional morphological difficulties (like *amours brèves*) will occur cannot be predicted. A text by Saint-Exupéry will generally have few while a text by Giraudoux will generally have many. Since it is unrealistic to expect a teacher to be able to present all these individual elements, the only solution is to train the students to solve these problems by themselves as they occur in their readings.

SYNTAX

First stage

The syntax of French is so complex that the selection of the constructions to be taught during the first stage was a major task. Our selection was based on the criteria of usefulness, frequency, and ease of use. For example, we included the constructions *il est parti sans que je le voie, ce à quoi vous pensez est impossible* and we postponed the construction where a pronoun replaces an infinitive *(je tiens à réussir/ j'y tiens).*

In all cases where several synonymous constructions exist *(Depuis quand êtes-vous ici? Combien de temps y a-t-il que vous êtes ici? Combien de temps est-ce que ça fait que vous êtes ici?),* only one was selected for the first-stage training. We chose the construction with *depuis* since it is the only one which can be used with time expressions like *hier (Je suis ici depuis hier soir);* we chose the construction with *dont* rather than *duquel/de laquelle/desquels/desquelles* because it is simpler and the only one which can be used with neuter expressions like *quelque chose (Il a fait quelque chose dont je suis fier).*

The inventory of the syntax we teach during the first stage can be found in the syntax frames of the 33 units of *Foundation Course;* the reasons for selecting this particular inventory are given in Chapter 12 of this book *(Suggestions for the Use of Active French: Foundation Course).*

Second stage

During the second stage, our objectives are as follows:

1. Have the students retain the level of competence acquired with the syntactical elements taught in the first stage. As with morphology, this must be listed as a specific objective because, in spite of the intensive reading program, some elements (e.g., interrogative patterns) are not met often enough to ensure accurate retention. Our tentative hypothesis is that such a cyclic review is necessary as long as the students are not exposed to at least 20 hours of French per week.

2. Teach systematically some of the constructions not presented during the first stage. These constructions are taught only for recognition and passive understanding (although, of course, those which are frequently used like *Ça fait dix ans que je suis ici* become available for active use). One of the tasks is to teach the constructions which are synonymous with those taught during the first stage. Some of these

constructions are:

Je suis ici depuis dix ans.	Il y a dix ans que je suis ici. Ça fait dix ans que je suis ici. Voici (voilà) dix ans que je suis ici.
Qu'est-ce que je dois faire?	Que dois-je faire?
Où est-ce que votre père habite?	Où habite votre père? Où votre père habite-t-il?

These synonymous constructions are presented and discussed in Chapter 12 of this book *(Suggestions for the Use of Active French: Foundation Course).*

To determine which additional constructions should be taught systematically, we analyzed a large number of contemporary plays, novels and short stories. We used the two criteria of frequency and difficulty (constructions which can lead to misunderstanding) and we found that only a few constructions fit these criteria. We have retained only these:

a. Redundant *ne* in constructions of these types:

Je crains qu'il ne vienne.
Je ne nie pas qu'il ne soit venu.
Parlez-lui avant qu'il ne parte.
Paris était plus beau qu'il ne l'est aujourd'hui.

The students must be trained not to confuse *Je crains qu'il ne vienne* with *Je crains qu'il ne vienne pas.*

b. Negative *ne* without *pas* in constructions of these types:

Il ne cesse de parler.
Je ne l'aurais pas cru si je ne l'avais vu.
Qui ne court après la fortune?
Il y a au moins trois semaines que je ne l'ai vu.
Il n'est pas d'homme qui ne désire être heureux.

c. Inversion of the noun subject. Examples:

La curiosité les pousse à voir quelle tête a un prix Goncourt.
Difficiles seront les tâches de Lourdes.

The proportion of such inversions is increasing (see page 83). The study we have made shows that it is now about 10%, but it varies considerably from author to author: Camus has very few, Mandiargues in *La Motocyclette* is up to 13%.

d. Inversion of the pronoun subject without an interrogative meaning. Examples:

Sans doute veut-il vous voir.
Peut-être viendra-t-il.

e. SVP (subject + verb + pronoun) interrogative pattern without an interrogative meaning:

Sans doute le moment difficile était-il venu.
Aussi tout doit-il se plier aux exigences de la mécanique.

f. Inversion with a quotation. Example:

Quand, me dit-elle, partirez-vous?

g. Dative of interest. Example:

Buvez-moi ça.

3. The number of constructions not included in sections 1 and 2 is very high, but they are constructions which all have a low rate of occurrence. (Our analysis indicates that the approximate average rate for these constructions is one for every two pages.) Some of these constructions present no comprehension difficulty. Examples:

Mentir est honteux.	(infinitive used as a subject)
S'il part et qu'il ne revienne pas, écris-moi.	(*que* + subj. to replace *si* + indicative)
Eût-il dit la vérité, je l'aurais aidé.	(inversion to express hypothesis)

Others are more difficult. Examples:

Quelque courage qu'il ait, il ne réussira pas.	(*quelque* + noun + *que* + verb cluster)
Qui que vous soyez, taisez-vous.	(*qui que* + verb cluster)

It is impossible for a teacher to present all these constructions systematically. The solution consists in training the students to analyze texts and use reference books so that they will be able by themselves to determine the meaning of the constructions they meet. This training can be given more rapidly if the students are made to read excerpts from many different authors rather than whole books by a few authors (because each author has his preferred constructions). With an intensive program of reading, a year is sufficient to reduce the frequency of unknown constructions to an insignificant amount (one per one hundred pages).

4. Train the students to recognize the non-standard constructions and the style they belong to (archaic, literary, informal, or neglected). *Qui se ressemble s'assemble* is an archaic construction; *Eût-il dit la vérité, nous lui aurions pardonné* is a literary construction; *Vous êtes ici depuis longtemps?* is an informal construction; the following constructions are examples of what is generally classified as neglected or vulgar:

j'ai tombé	instead of	je suis tombé
je m'ai trompé	instead of	je me suis trompé
tu veux pas	instead of	tu ne veux pas
si je pourrais	instead of	si je pouvais
j'y ai dit	instead of	je lui ai dit
tu veux-ti rester?	instead of	veux-tu rester?
où que tu vas?	instead of	où est-ce que tu vas?
la maison à Pierre	instead of	la maison de Pierre

This training is important because there cannot be any true appreciation of style unless the student has become aware of what is normal usage and what is a deviation.

To illustrate our point that syntax does not present a serious problem after the first-stage training, we analyzed Aymé's *Le Passe-Muraille.* In this short story, there are fifteen constructions not taught during the first stage. Two are synonymous with constructions taught during the first stage:

a. Use of *ne...point* instead of *ne...pas:*

Il n'y a point de carrière. Il n'y avait point de femme.

b. Placing the object pronoun before the first verb instead of before the infinitive:

Sans doute le pouvait-il faire aisément.

Five constructions are among those which we teach systematically:

a. Negative *ne* without *pas:*

M. Lécuyer ne pouvait détacher les yeux de cette apparition.
Il ne put s'accoutumer à ces façons épistolaires.
Mais l'homme ne peut se satisfaire longtemps...
Il ne put s'empêcher de lui dire...
Il ne put ou ne voulut révéler...
Passer à travers les murs ne saurait d'ailleurs constituer une fin en soi.

Il n'y avait point de femme qui n'eût le fervent désir...
Si un événement extraordinaire n'était venu soudain bouleverser son existence...

b. Inversion of the noun subject in an affirmative clause:

Son plaisir était d'écouter les commentaires que faisaient les collègues sur ses exploits de la veille.
Le premier cambriolage auquel se livra Dutilleul eut lieu dans un établissement de crédit.
Un mur derrière lequel se trouvait une petite maison dont il n'apercevait que la girouette...
Elle l'attendait avec toute l'impatience qu'avaient fait naître en elle les souvenirs de la veille.

c. Inversion of the pronoun subject in an affirmative clause:

Peut-être eût-il vieilli dans la paix de ses habitudes...
A peine venait-il de s'asseoir...
Sans doute le pouvait-il faire aisément...

d. Inversion with a quotation:

Monsieur, dit-elle, vous êtes un voyou.
Ce Garou-Garou, disaient-ils, est un homme formidable.

e. Dative of interest:

Recommencez-moi cet innommable torchon.

Six constructions are of the type described in section 3 above:

M. Lécuyer, la voix tonnante, le traita de cancrelat routinier.
Ce qu'entendant, le pauvre sous-chef devenait un peu plus pâle.
Une vie des plus paisibles...
Tout en mûrissant le projet d'un voyage en Egypte...
Il en oublia aussitôt sa collection de timbres (because of it).
Il tâtonna un moment dans les ténèbres et, le courant revenu, se trouva sur le palier.

There is one example of a qualifying adjective shifting position:

> Ce nom de Garou-Garou connut une extraordinaire célébrité.
> Si un événement extraordinaire n'était venu...

And there is one example of non-standard (vulgar) constructions:

> C'est de la grosse nature de truand qu'admet pas qu'on ait... (qui n'admet pas).

VOCABULARY

First stage

The main task during the first stage is to teach the students how to manipulate accurately the essential elements of the phonology, morphology, and syntax of French. The students should not be asked to learn more vocabulary than is necessary to fulfill this main task. During the first stage, the optimum amount appears to be about 1000 items (counting only nouns, verbs, adjectives, adverbs, prepositions, and conjunctions).

Should this vocabulary be based on a frequency list? There exist many frequency lists; some are based on novels, some on plays, some on newspapers, some (like the one prepared for *Le Français Fondamental*) on informal conversations. Comparing these lists shows that they all begin with the same core of a few hundred very frequent words (e.g., *avoir, être, faire, femme, jour, beau, aujourd'hui, de, quand*), that they abruptly taper off, and that they end with a long series of words which are used only 4, 3, 2, 1 times and which, practically, appear on only one list. A frequency list based on Proust's works is quite different from one based on Zola's works and is really useful to only those about to read Proust. The frequency lists based on recorded conversations are all different because, beyond the initial common core, the items they contain depend on a great number of variables: age, sex, profession, hobbies of the subjects; time of day, season, climate, and geographical location (seaside, mountains, plains, city or village).

It should be apparent that it is impossible to establish *the* list of the most frequent 1000 French words; furthermore, such a list would be of no practical value since plain everyday communication requires a much larger vocabulary.

In a beginning language class, we need a vocabulary which - in addition to the common core about which there is general agreement - will give us the words which are the most useful in attaining the student's objectives: accurate handling of the phonology, morphology, syntax and spelling, and good performance levels in expression and comprehension. How can we establish such a list? We have used these four criteria:

1. We have chosen words which allow well-balanced practice exercises in morphology and syntax: mass nouns and unit nouns, nouns beginning with a vowel and nouns beginning with a consonant, nouns which are plural in French but singular in English *(bagages/baggage)* or which are singular in French but plural in English *(vaisselle/dishes)*.

2. We have also chosen words which allow the greatest variety in making up sentences: *porte* rather than *plafond* since many more sentences can be made with *porte: ouvrir, fermer, pousser, peindre, casser la porte; devant, derrière, contre la porte; couleur, hauteur, largeur, épaisseur de la porte,* etc. (For example, with the 69 items presented in the first two units of *Active French: Foundation Course*, more than a thousand sentences can be constructed.)

3. We have chosen words from many different categories: a few words for the parts of the body, a few for clothing, a few for daily activities, a few for traveling, etc. This was done for psychological reasons because the students feel that they have a greater capacity for expression when their vocabulary is spread over many categories than when it is concentrated in a few.

4. We have avoided synonyms (we have *voiture*, *près de*, but not *auto*, *à côté de*) because we have found that the beginning student tends to be confused and make errors when he is given a choice.

This selection gave us the following lexical inventory:

454 nouns. Some nouns were counted twice: *femme (woman/wife)*, *feuille (leaf/sheet)*, etc. Nouns like *Allemand* were not counted; they were included with the adjectives. Adjectives/nouns were counted in only one category: *professeur* as a noun, *pauvre* as an adjective.

278 verbs. Some verbs were counted several times: *marcher (walk/function)*, *porter (carry/wear)*, *servir (serve/use/be used for/be used as)*. We counted the infinitive forms only (only one item for *savoir*, *sais*, *saurai*, *su*, *sache*).

160 adjectives. We counted the masculine singular forms only.

78 adverbs.

35 prepositions.

18 conjunctions.

(We did not include in this inventory indispensable tool words such as articles, subject pronouns, object pronouns.)

In apportioning the vocabulary to the various units of our *Foundation Course*, we selected the items which were necessary for each particular morphological or syntactical point; the vocabulary is not taught by *centre d'intérêt*. We also tried to have a minimum of vocabulary, or none at all, when the syntax and morphology under study were particularly difficult. In such cases, we had to spread the needed vocabulary over the preceding chapters; for example, all the irregular verbs were presented before Unit 24 (where we teach the past participles). This lexical inventory also allowed us to use some idiomatic expressions (e.g., *faire la grasse matinée*, *un temps de chien*), some proverbs (e.g., *Il n'y a pire eau que l'eau qui dort*) and some quotations (e.g., *Je pense, donc je suis*).

During the first-stage training, it is important to train the students to use each word only within the grammatical categories it belongs to. *Work* can be a noun or a verb, but *travail* is only a noun; *liar* can be only a noun, but *menteur* can be a noun or an adjective.

The vocabulary items are presented only with their basic meaning; learning the differences in ranges of meaning is an objective for the second stage. For example, during the first stage, *chien* is taught only with the basic meaning *dog;* the secondary meanings (*cock of a rifle*, *charm*, *secretary*, etc.) are learned as they are met in the second-stage readings.

Second stage

One of the major tasks to be accomplished during the second stage is acquiring a large vocabulary: passive vocabulary (the student knows the exact meaning of a word whenever he meets it) and active vocabulary (the student is able to recall a word whenever he needs it and he is able to use it accurately). The amount of passive vocabulary which is needed is much larger than that of active vocabulary (the border, of course, is not closed; in time, some passive items become active and some active items may become passive).

Passive vocabulary

The first 500 running words (including function words) of the first chapter of *L'Etranger* (Camus) contain 47 words which are not in our first-stage vocabulary; of these, 17 look like English words which can be assumed to be known by the student and which therefore present no comprehension problem (e.g., *télégramme, condoléances*); seven are false cognates (e.g., *essence*); 23 are not related in any way to the corresponding English words (e.g., *deuil, cahots*) or look like English words which are not normally known by our students (e.g., *brassard*). In the first 500 running words of Marcel Aymé's *Le Proverbe*, the difficulty is much greater; there are 115 words not presented in our first-stage vocabulary: the meaning of 48 can be guessed easily, 15 are false cognates, and 52 are not related in any way to the corresponding English words. The proportion of words which cause difficulty is therefore 6% in Camus and 13.4% in Aymé. The proportions would, of course, be much greater if the words which are used several times (*le, de, à,* etc.) were counted only once. These figures show the magnitude of the work which needs to be done.

What should our objective be? Of course, it is impossible to aim for total lexical comprehension; even educated Frenchmen cannot know every word in the books they read or the conversations they hear. We believe that our objective should be to reduce the proportion of unknown items (false cognates and words not related to the corresponding English words) to three per thousand running items - that is, an average of one word per page with the type of printing used for schoolbooks. This objective applies to conversations, short stories, novels, plays, newspapers and magazines. (This, of course, brings up the problem of what is meant by "knowing a word". Does the student who can say *chêne = oak,* but could not spot an oak in a forest, know what *chêne/oak* means?)

Within this training, the student should also be taught to recognize non-standard vocabulary items and the style they belong to: archaic *(occis/tué),* literary *(il est/il y a),* informal *(ma moitié/ma femme),* neglected *(le lévier/l'évier, tête d'oreiller/taie d'oreiller),* slang *(godasse/chaussure).*

As we have said for the morphology and syntax, the final second-stage objective is to train the student to learn by himself. With the vocabulary, this consists mostly in acquiring a feeling for spotting false cognates *(il disposa de sa fortune)* and misleading idiomatic expressions (*mener une vie de bâton de chaise* is not misleading because obviously the words cannot be taken at their face value, but *une discussion à bâtons rompus, qu'est-ce qu'il va prendre pour son rhume,* etc. could easily be misinterpreted).
The student must be trained to use dictionaries and reference books (such as M. Rat's *Dictionnaire des locutions françaises*); knowing the origin of a locution often helps to remember its meaning.

Active vocabulary

How many vocabulary items should be active, ready for immediate and (phonologically, morphologically, syntactically, and orthographically) accurate use? It is impossible - even for the educated native - to always know the vocabulary items which an unexpected and unusual situation may call for, but there are words without which normal daily communication cannot take place: *mouchoir, cravate, gant, pantoufle, pardessus; cheville, cuisse, estomac, poignet, coude, épaule, menton, joue, mâchoire; fauteuil, tapis, rideau, poêle, casserole, four, placard, matelas, drap, couverture, tiroir, store;* etc. The majority of these essential words are nouns because it is easier to find a substitute for a verb than for a noun: *je me suis foulé la cheville - je me suis tordu la cheville - je me suis fait mal à la cheville.*

It would be unrealistic to draw up a list of a few thousand words and request that our students learn them for accurate use. Our objective is to train each student to acquire from his readings, his conversations and other contacts with the language, the active vocabulary which he feels is essential for his free expression. He must also be shown how to use dictionaries and other vocabulary sources (e. g., mail order catalogs). He must be trained to beware of analogy in word formation (see page 80) and to avoid word combinations which are acceptable in English but not in French *(give the green light/*donner le feu vert, mass production/*production en masse).*

SPELLING

First stage

The student is taught to spell correctly everything he has been taught to say. Whenever two alternate spellings exist (e. g., *clé/clef, je paie/je paye*), only one is taught; the choices we have made are explained in Chapter 12 of this book *(Suggestions for the Use of Active French: Foundation Course).*

Second stage

During the second stage, the student is expected to:

1. Retain the level of competence acquired during the first stage. This must be listed as a specific objective because the random review provided by written free expression is not sufficient to ensure accurate retention of all elements. The elements which most need a special cyclic review are words which have a spelling resembling that of English (e. g., *adresse, appartement*), accents, cedillas, hyphens (e. g., *préfère, préférons, préférerai, reçois, recevons, servez-vous-en, ne vous en servez pas*), irregular plural endings *(pneus/cheveux),* verb endings *(je vois/que je voie, nous rions/que nous riions).*

2. Learn how to divide words *(rai-son, fac-teur, a-veu-gle, si-gnal, ins-tru-ment)* and not to end a line with an apostrophe *(il n'aime pas l').*

3. Spell correctly the morphological and lexical elements which he learns for his free expression.

4. Be able to account for all the standard spellings he encounters in his readings: *tout entière/toute peureuse, je les ai entendu chanter/je les ai entendus chanter, les Bonaparte/les Bourbons,* etc.; this requires that he be trained to locate the proper explanations in reference books such as *Le Bon Usage* by Grevisse. He should also be able to explain why writers occasionally use non-standard spellings: *m'sieu, môvais, c'est d' ta faute, la meilleur' dat'.*

AUDIO COMPREHENSION

First stage

The student is expected to understand all the sentences which can be composed with the phonological, morphological, syntactical and lexical elements taught during the first stage. (In the testing, care is exercised not to use sentences which might contain contrastive cultural information or idiomatic expressions which have not been specifically taught during the first stage.)

1. Accuracy: The aim is 100% accuracy.

2. Instantaneity: The student is expected to understand each sense group as it is uttered. It is important to develop this ability from the very beginning of the course. It is true that in a conversation it is possible to ask the speaker to repeat, but this cannot be done when listening to the radio, television, a movie, a play, a lecture, etc. This ability can be developed without difficulty if the course is properly structured (see page 70).

3. Rate of delivery: Our measurements are made by counting the number of syllables pronounced per minute of actual phonation (that is after eliminating the pauses in between sense groups). The rate of delivery varies considerably among French natives. André Malraux (in his recording of *Les Voix du Silence)* averages about 270 syllables per minute, but the actresses who have recorded Courteline's *Gros Chagrins* average 450 syllables per minute (which is very near the threshold of incomprehensibility). Samples of our measurements follow:

Les Voix du Silence	L'éternel de la solitude n'est pas moins vainqueur des rêves que des armées...	19 syllables, 4 seconds average: 285 syllables per minute
	En dressant les pierres de Florence dans le grand balance̸ment des oliviers toscans...	20 syllables, 4.2 seconds average: 285 syllables per minute
	Nul ne devine̸ra plus ce que l'homme avait imposé d'intelligence aux formes de la terre...	23 syllables, 5.6 seconds average: 246 syllables per minute
Gros Chagrins	Je̸ suis restée sur le̸ palier jusqu'à deux heures du matin...	13 syllables, 1.9 seconds average: 410 syllables per minute
	Est-ce̸ que je̸ t'ai conté que̸ l'autre jour j'avais perdu la clef de̸ chez nous?	16 syllables, 2 seconds average: 480 syllables per minute

During the first stage, we expect our students to be able to understand French spoken at a minimum rate of 275 syllables per minute of phonation (this is the speed we are using on our tape recordings); in class, the teacher should use the maximum rate of delivery (over 275 syllables) which the students can take.

4. Sound-to-word ratio: Other conditions being equal, it is obviously easier to understand spoken French when the sound-to-word ratio is high than when it is low. Compare:

La révolution industrielle transforma la société.	39 sounds/6 words	ratio: 6.5
Je n'en ai qu'un.	7 sounds/6 words	ratio: 1.16

We consider that the only sentences which adequately test audio comprehension are those which have a sound-to-word ratio under 4.

5. Transmission: Speech carried through air transmission alone is normally clearer than speech transmitted electronically (by phone, radio, television, movies, etc.) since even the best electronic components do not transmit all the acoustic information contained in the human voice. Our objective is to train the students to understand French spoken 1) in face-to-face communication and 2) in electronic transmissions satisfying the NARTB (National Association of Radio and Television Broadcasters) standards.

6. Environment: In air transmission, audio comprehension is influenced by the distance between the speaker's mouth and the listener's ear, by the acoustics of the room, by the noise level, by the number of conversations going on at the same time. During the first-stage training, we consider that audio comprehension should be tested only with a distance of not over 30 feet in a room not exceeding 30'x25', with no outside or inside noise.

7. Speaker's pronunciation: During the first stage, the students' training is limited to understanding speakers who use the standard pronunciation (see page 12).

8. Speaker's enunciation: Many natives speak with the minimum of care and effort sufficient to allow comprehension by another native. This is especially true when stock phrases *(Faites le plein)* or common idiomatic expressions *(il est sourd comme un pot)* are used; in such cases, the native does not need many phonemic clues to interpret the message. During the first stage, the students' training is limited to understanding French spoken with a clear enunciation. The term *clear* is admittedly unsatisfactory, but at present there is no accurate way to measure distinctness of enunciation; tentatively we would say that a speaker has a clear enunciation when isolated, out-of-context, short sense groups taken from his speech could be understood by another native instantaneously.

Second stage

During the first stage, all the learning is active and there is no difference between what the student is supposed to be able to say and what he is supposed to be able to understand. During the second stage, the student is expected to develop his comprehension considerably and he becomes able to understand much more than he can say. Understanding puns is also part of his second-stage comprehension training *(un nain gras/un ingrat)*.

During this second stage, the student is expected to show considerable improvement in his ability to understand French spoken in conditions closer to reality than those of the first stage: at a rate of delivery higher than 275 syllables per minute, in large rooms, in noisy environments, through average-quality electronic circuits, with careless enunciation and with pronunciations (including those of children) which deviate from the accepted standard (see pages 87-89, page 91: 5, page 94: 4, and page 98).

Since 100% audio comprehension is rare, even among natives who belong to the same linguistic, social and cultural class, our students can at best aim for a 95-99% range of comprehension. The teacher should show the student how audio comprehension can be developed and the school should provide the necessary materials and facilities: an extensive library of sound tapes and video tapes, foreign movies without subtitles, plays, lectures, a French House, French-speaking exchange students, and - when the network of communication satellites is in place - the possibility of receiving radio and television programs in French, but the responsibility for using these facilities and materials should be the student's. It is up to him to decide what level of audio comprehension he wants or needs and it is up to him to do the necessary work.

READING COMPREHENSION

First stage

The minimum objective is that the student be able to understand all the written material which can be composed with the morphological, syntactical, lexical and orthographical elements taught during the first stage. Toward the end of the first-stage training, cognates which are not part of the first-stage active vocabulary can be added to the reading comprehension exercises (e.g., *extrême*, *terreur*, *ambitieux*, *vagabond*, *pompeux*, *rigidité*, etc.). In reading comprehension speed, the objective is to attain 350 syllables per minute as measured in true-false tests.

Second stage

Since most of the training in morphology, syntax and vocabulary is passive, reading comprehension will encompass a much wider range than free expression. The objective in reading comprehension is the sum of the objectives for morphology (pages 90:2 - 91:5), syntax (pages 92:2 - 94:4), vocabulary (page 98) and culture (page 103). The reading comprehension speed should be improved to the maximum allowed by each student's ability.

An additional objective is the understanding of ideograms. There is a rapidly increasing use of ideograms in Europe in traffic signs, public places such as airports, railroad stations, etc.

DIRECTED EXPRESSION

Directed expression (see page 76) is used mostly during the first-stage training; during the second stage, it is used only for the cyclic review of morphology and syntax mentioned on pages 90:1 and 92:1.

1. Accuracy: We aim at 100% accuracy on the morphological, syntactical, lexical, phonemic and orthographical levels. Very few students, however, can constantly maintain that level; the complexity and redundancy (more signals than necessary) of French morphology is the main obstacle. Compare:

Un gentil petit garçon français. Une gentille petite fille française.	(five oral and written changes)
A nice little French boy. A nice little French girl.	(only one oral and written change)

2. Oral fluency: Good oral fluency requires a short latency and a satisfactory syllabic rate of delivery. (Latency is the time delay between the presentation of the stimulus - in French or in English - and the beginning of the response.) In native speech, latency is very short and the syllabic rate of delivery averages over 350 syllables per minute; for example, a native trained in the techniques of directed expression could produce the ten answers of section four on page 320 in about thirty seconds.

Of course, in our school systems, accuracy is more important than fluency; fluency should be taken into account only when the response is accurate.

What level of fluency do we need in directed expression? This brings up the problem of transfer from directed expression to free expression (see page 76). Directed expression is only a stepladder to free expression; it is not the real objective (conversation, after all, is not a pattern drill game). The question to be answered is: "In which way will directed expression serve us best?". Our experiments have shown that:

a. Transfer from directed expression to free expression is more efficient when free expression practice is begun at once (instead of having a long period of only directed expression before free expression is attempted). This is why chapter 12 of this book contains directions for free expression practice as early as Unit 2 of the course.

b. It is not necessary to attain a high rate of fluency in directed expression before beginning free expression practice. When practicing a given structure, the teacher should first develop accuracy; then, when a certain point of fluency is reached, he should switch from directed expression to free expression. Even though the responses are then much slower than they were in directed expression, they lead to more secure retention and they help maintain motivation because the student is now expressing something personal (he is saying what he feels like saying, not what he is told to say). Our recommendation is that practice on a given structure be switched from directed expression to free expression as soon as accuracy is attained and fluency reaches a point where latency is no more than ten seconds and the rate of delivery is at least 150 syllables per minute of phonation. Of course, the improvements which are then made in free expression fluency also lead to improvements in directed expression fluency; by the end of the first-stage training, fluency in directed expression should have a latency of no more than five seconds and a delivery rate of over 200 syllables per minute (which means that the student should not require more than seventy seconds to give the ten answers of section four of the final proficiency test on page 320).

FREE EXPRESSION

Of all the elements of language behavior, free expression is the most difficult to define and measure. In a free expression test, student A may prove superior in accuracy and fluency to student B even though student B's performance in directed expression is superior to that of student A. Student A can achieve that performance by staying strictly within the bounds of what he knows and not taking any chances. Does student A's error-free performance in stringing simple *subject + verb + object* structures together deserve a better grade than that of student B who has used complex structures and who, in the process, has made three syntactical and two morphological errors? We believe the answer should be no. In the absence of valid and reliable objective measurements, we can only give subjective grades. We know how a seventeen-year-old ought to express himself and we can grade him on how close he comes to that image.

CULTURE

We have indicated on pages 67-68 that there is a vast body of socio-cultural information which the student needs to know if he wants to understand accurately and if he wants to establish harmonious communication with native speakers. The amount is so vast that there is little agreement as to what system of priority should be established; many commendable books have been published recently, but much remains to be done. It is necessary to determine what the most useful socio-cultural objectives are; an effective teaching program would require not only books, but also abundant audio-visual materials: sound and video tapes, newsreels, excerpts from feature films and candid movies (for the study of paralinguistic information such as gestures and facial expressions), cartoons, etc. This program would have to be brought up to date frequently because there is a constant stream of new events, new allusions and jokes, new attitudes and beliefs (an effective way to keep track of these developments is to read satirical newspapers such as *Le Canard Enchaîné* or visit the *chansonniers*).

Novels, plays, films, radio and television programs are written or prepared for native audiences, for people who know the language and the culture and who, therefore, are likely to understand the author's intentions and are not likely to make wrong assumptions or generalizations. Our students, on the contrary, are constantly faced with the danger of misinterpreting the message or of failing to perceive it. *Un Oubli*, a short story by F. Boutet, begins with this sentence:

> "Après le déjeuner, M. Vadège constata qu'il avait quarante minutes avant de retourner à son bureau, et il se versa avec attention sa camomille."

In this single sentence, the student is likely to make two misinterpretations: one about M. Vadège's social position since he can enjoy a long, leisurely lunch and another about his state of health since he is drinking camomile. As long as a teacher is present or as long as the student reads books with footnotes specially prepared for readers with an American socio-cultural background, the danger can be averted, but the student must be trained to read on his own; he must acquire the ability to spot sentences which might mislead him or which might contain a not-readily-apparent connotation; he must know where to go to find the information which can help him. (In that respect, we believe there is a need for a socio-cultural contrastive dictionary where under such diverse entries as *bicyclette*, *méfiance (Je me méfie!)*, *poignée de main*, *tilleul*, *vin*, the student would find a comparative cultural analysis.)

CONCLUSION

The terminal behavior we have just described is only one example of the many possible sets of objectives which a teacher can select for his students. This particular terminal behavior is for students who have high ability and motivation, and who have definite plans for using the audio-oral skills they acquire.

We should like to repeat that our most important function as teachers is to train the student to learn by himself. This, as we have often stated, is not easy. The student must be taught to distrust analogy, he must be shown that guessing is too much of a gamble in French. *Sourcil* does not have a final /l/, but *cil* does; *vous redites* is like *vous dites*, but **vous contredites* is wrong; *la carte est dans ma voiture* can be transformed into *la carte est dans la voiture de Jean*, but *à mon avis il a tort* cannot be transformed into **à l'avis de Jean il a tort*. Upon meeting *astreignons*, will he decide that the infinitive is *astreigner* like *peignons/peigner* or *astreindre* like *peignons/peindre?* Upon seeing *mécontent*, he may correctly assume that it is *mé + content*, but *ménage* is not *mé + nage; les avenues principales* presents no problem, but *les issues principales* does. Upon seeing *lichen* for the first time, will he decide that *ch* is sounded /ʃ/ as in *cher* or /k/ as in *orchestre*, that *en* is sounded /ɛn/ as in *Eden*, /ɛ̃/ as in *examen* or /ɑ̃/ as in *Rouen?* Upon hearing /pɛrsifle/, he might suppose that the spelling will have two *f*'s like *siffler*, but he would be wrong; upon hearing /falɛn/, he can gamble on **falène*, **faleine*, **falaine*, **falenne*, *phalène*, **phaleine*, **phalaine*, etc. If he wants to make substantial progress, he will have to learn to use reference books speedily and unerringly.

He will have to realize that the most innocuous-looking sentence may carry, through the subtle game of allusions, a meaning quite different from the apparent one *(la ligne bleue des Vosges)*. In time, he will learn to spot the sentences which may be misleading and he will double-check their meaning.

He will have to learn to read books and listen to conversations with the purpose constantly in mind of improving his written and oral expression. He will learn to spot errors which he might make (upon seeing *production en série*, he will note that probably he would have said **production en masse;* upon hearing /kɔbaj/ for *cobaye*, he will note that he probably would have said */kɔbɛ/, etc.).

When the student has become fully alert and can face without fear of failure the hidden dangers of the language he intends to conquer, when he has become an independent learner, then he can consider that his second-stage training is complete. He will take many more falls, he will still be told often that such and such a sentence is not French and, by himself, he will find out that a certain sentence which he used the week or month before was not acceptable. He will soon forget the temptation to ask why, because he will quickly discover that the "explanations" offered by well-intentioned natives hamper him more than they help. If he perseveres, if he carefully sorts in his mind what was accepted and what was rejected, he will slowly develop the *sprachgefühl* which will unfalteringly tell him what sounds right and what sounds wrong.

In time, he may become master of two languages and two cultures, understanding with equal ease two different views of the world, two different sets of attitudes and moral values; he may in fact become two different selves with two different sets of behavioral traits.

OPTIONS AND DECISIONS

GENERAL CONSIDERATIONS

After the teacher has defined his objectives, he must determine which method and techniques he will use to try to attain these objectives in the shortest possible time. This process of searching for the best possible method is known as *programming;* but there are so many options open to the teacher, so many different decisions he can make (for example, there are hundreds of possible progressions for the presentation of the syntax) that - even after years of experimentation - he can only say "this program is the best of those I have tested"; he cannot say "this is *the* best possible program for our terminal behavior".

The options described in the following pages must be examined no matter what the terminal behavior is, but of course the decisions will vary according to the objectives of the terminal behavior; for example, presenting the spoken form before the written form may be desirable in one case but undesirable in another. It should be clear, therefore, that the decisions which we have made are valid only for our particular terminal behavior.

FIRST STAGE

GENERAL ORGANIZATION OF THE PROGRAM

We are dealing with five basic elements (phonology, morphology, syntax, vocabulary, orthography) and two basic skills (comprehension and expression). The elements can be presented and the skills can be taught in different ways. For example, it is possible to train the student to manipulate the phonological, morphological and syntactical systems without revealing to him what the sentences he is using mean; the theoretical advantage is that the student who learns to manipulate *je cherche mon livre/je le cherche, j'obéis à la loi/j'y obéis*, etc. without knowing that he is saying *I look for my book*, etc. will acquire strong habits which will allow him to resist interference (**je cherche pour mon livre, *j'obéis la loi*, etc.) when several weeks later he is told the meanings of the sentences he has practiced. Another possibility is to do nothing but audio comprehension and socio-cultural training for several months (through the use of tapes and films) before the student learns the phonology, morphology, etc. and begins to express himself. These two methods have been tested in various universities in Canada and the United States and the overall results have been negative, but it should be said that the failures may have been caused by lack of support; these two approaches may be very good, but they are too radical for most parents and school administrations.

Our experiments indicate that, under the present conditions, it is preferable to organize the program around the skill of oral expression and the element of structure (as defined on pages 50-51). Emphasis is placed on oral expression; the other skills (audio comprehension, reading comprehension, written expression) are derived from oral expression. The presentation is structural and the phonology, vocabulary, and orthography are taught as needed within each of the structures.

WHAT KIND OF GUIDANCE?

The student should be told clearly what the objectives of the course are; he should also be told what the goals and subgoals of each unit of the program are and how they fit in the terminal behavior. The student who knows clearly what the difficulties are can feel the pride of having conquered them; his motivation is sustained when he is conscious of the progress which is made each day.

The native learns his language in a haphazard, unsystematic way which requires thousands of hours of practice (about 60, 000 hours by the time he is twelve years old); the native learns to use a system without being aware of its existence (see page 80). By comparison, our students have so little time that their training during the first stage must be at least one hundred times more efficient than the native's training. To do this, we must use a rigorously structured presentation with carefully planned drills based on the systems of the language (morphological, syntactical, etc.). The point at issue is whether the systems should be revealed to the students. Many methodologists hold that it is preferable to guide the students through the program without telling them why a particular approach has been chosen or what the system is on which a given drill is based. This may be true with some students and for some terminal behaviors, but our experiments show that, in order to acquire a terminal behavior as complex as ours, our students require enlightened guidance; they must know what the rationale is behind the organization of the program and they must be given a description of the systems on which the practice drills are based.

DIALOGUE APPROACH OR STRUCTURAL APPROACH?

From 1948 until 1952 we tested a dialogue approach, and from 1953 until 1961 we tested a structural approach. We found that each approach has some drawbacks.

A dialogue approach presents the structures in a haphazard order which does not allow a logical progression from one structure to another and which does not allow making generalizations or presenting systematic descriptions at the most useful time.

Here is, for example, an analysis of the morphological and syntactical elements which are used in the first two dialogues of the A-LM series:

1. Pronouns:

   a. you = tu, toi, te (tu fais du français?, et toi?, je te garde une place)
   b. The pronouns *il, ça, ce* appear in *il faut, il s'appelle, il y a, ça ne fait rien, c'est tout droit, c'est un ami, qui est-ce?* No clues are given as to their meaning or as to when they should be used.

2. Position of object pronouns:

   présente-nous
   allons-y

   je voudrais te présenter
   j'y vais aussi
   je te garde une place
   tu y vas tout de suite

3. Tenses:

   a. Present: j'ai
   b. Present conditional: je voudrais
   c. Subjunctive: il faut que j'aille
   d. Imperative: présente-nous, allons-y, dis
   e. Infinitive: avant d'entrer

4. Types of verbs:

   présente, dis
   j'ai, je vais, je garde

   tu vas, tu veux, tu fais
   il faut, il y a, il s'appelle

5. Non-pronominal and pronominal constructions:

je te garde
tu y vas

il s'appelle
asseyons-nous

(The English equivalents do not in any way help the student understand the pronominal construction.)

6. Impersonal constructions:

il y a, il faut

7. Interrogative patterns:

tu vas vas-tu?

il s'appelle s'appelle-t-il?

8. Negations:

ça ne fait rien

je n'ai pas mon cahier

9. Structural interference in the use of prepositions:

chercher un livre (look for)
regarder le journal (look at)

entrer en classe (enter the class)

10. Determiners:

le journal, la bibliothèque, les romans
un ami, une amie, du papier

mon cahier, ma sœur, cette table

11. Contractions:

au cours de français

tu fais du français

12. Troublesome constructions:

une amie de ma sœur
a friend of my sister's

near the window
près de la fenêtre

13. Use of hyphens:

tu y vas

allons-y, asseyons-nous, présente-nous

14. Liaisons:

est:	c'est un ami	*as opposed to*	où est la bibliothèque?
un:	un ami	*as opposed to*	un livre
allons:	allons-y		

15. In these two dialogues, the students are presented with several unstable vowel patterns. We indicate the conversational pronunciation which most people would use:

j~~e~~ n'ai pas mon cahier
j~~e~~ m'appelle
j~~e~~ te garde une place
je voudrais t~~e~~ présenter
ça n~~e~~ fait rien

au cours de français
tout d~~e~~ suite
une amie d~~e~~ ma sœur
près d~~e~~ la fenêtre
il faut qu~~e~~ j'aille

The student is left with many unanswered questions. Examples:

1. Why are there three forms for *you (tu, toi, te)?*

2. Why are there three forms for *the (le, la, les)?* Why two for *a (un, une)?*

3. Why does the position of the pronouns change *(allons-y, j'y vais)?*

4. Why does one say *mon cahier* but *ma sœur?*

The generalizations (grammatical explanations) presented with these two dialogues are insignificant in view of the number of morphological and syntactical points which have been introduced (and the students will attempt to invent explanations). As the A-LM course (or any dialogue course) progresses, the amount of unanswered questions, problems, confusion and discouragement increases. Since the student does not understand how the sentences are put together, his audio comprehension is very unreliable; he feels unable to manipulate the language and to express himself freely. (A curious drawback of this incapability to express oneself freely is that a person trained entirely by the dialogue method may - rather than say nothing - say whatever sentences he has memorized even if they do not express what he wants to say. He may even, like children who imitate television stars, act in a stereotyped manner - this was quite evident in some of the *Voix et Images* demonstration classes we saw. One cannot help wondering whether the characters in Ionesco's *La Cantatrice chauve* were trained by the dialogue approach.)

A strictly structural approach is good because it teaches the structures in a neat progression, leaves no loose ends which might cause confusion and utilizes the student's powers of analysis to the maximum. However, the structural approach has drawbacks: 1) It does not teach in situations, 2) It cannot handle efficiently most of the clichés and stock phrases of everyday communication. Some, like *Quel temps fait-il?*, belong to structures which, because of the structural progression, cannot be taught until the second half of the course; some, like *faites le plein!*, *du combien chaussez-vous?*, belong to structures too rare to be studied systematically during the first-stage training. Even *Comment allez-vous?* is a structural maverick because of its liaison.

Just as a systematic presentation of the language is impossible when the order of presentation is dictated by a series of dialogues, a structural approach prevents the use of natural dialogues in natural situations. What can be done then?

After much experimentation, we believe that the solution consists in using both approaches concurrently. We prepared a book of dialogues *(Active French: Dialogues)* with several hundred photographs representing daily life and a separate set of books for the structural approach *(Active French: Foundation Course, Book One and Book Two)*. In this manner, we have eliminated the drawbacks of each approach while retaining their advantages. These two sets of books - which the students use each week separately - help them realize the complexity of their objectives; the separate books give the teacher complete flexibility since he can vary at will the amount of time given to each approach (a maneuver which is impossible when the textbook writer attempts to interlock both approaches in a single text). To sum up:

Active French: Dialogues is used to fulfill these objectives:

1. Teach the student how to behave in a series of common situations; teach him the utterances normally used in such situations and train him to combine the meaningful segments of these utterances into new sentences. For example:

He has learned:	Combien de temps faut-il pour aller à Paris? Maintenant vous devez passer à la douane.
He can combine the segments into:	Maintenant vous devez aller à Paris. Combien de temps faut-il pour passer à la douane?

This recombination of segments is done without any formal grammar (and the number of recombinations is therefore limited). Since the internal organization of the segments is not explained, *Active French: Dialogues* does not aim to fulfill in any systematic way the detailed and precise objectives described on pages 86-102.

2. Begin the socio-cultural training described on page 103 by underlining the contrasts which exist between France and the United States in common everyday situations.

3. Help maintain the student's motivation. A dialogue approach is, of course, more interesting than a structural approach and the students need - especially during the initial weeks - some relief from the exacting and precise work demanded by the structural course.

Active French: Foundation Course is designed to fulfill systematically the first-stage objectives described on pages 86-102. The student is trained to create his own segments and combine them freely.

These separate, but concurrent, programs allow the teacher to adjust his teaching and strike a balance between the various objectives. Our experience shows that the best results are obtained when about one fourth of the time is allotted to the dialogue approach (one day a week in a school where the French class meets four times a week).

Programming the dialogue course was not a great problem. We chose 39 situations and it was fairly easy to prepare reasonably natural conversations using the common clichés and idiomatic phrases. Preparing the exercises where the students are led to combine the meaningful segments was more time-consuming because we had to establish within the course a cyclic review of these segments. Securing the pictures was, by far, the most difficult part of preparing the dialogue program because we wanted unposed pictures in situations arising naturally. However, preparing the dialogue program took only a small fraction of the time required for the preparation, the testing, and the many revisions of the structural program. The rest of this section is devoted to the decisions which had to be made for the structural program.

SHOULD THE PRESENTATION BE STRUCTURAL OR MORPHOLOGICAL?

Most textbooks published today still follow the traditional morphological presentation; the various chapters explain the articles, the plural of nouns, the feminine of adjectives and nouns, the present indicative, etc.

This morphological presentation may be acceptable when the objectives are based on the written form of the language, but a structural presentation is necessary with a terminal behavior which includes complex audio-oral skills (see pages 50-51). Furthermore this presentation should be monostructural; only one structure should be presented at a time and it should be fully practiced before the next one is introduced.

The morphology is presented as it occurs within each structure. For example, the first structure we teach in our *Foundation Course* is the affirmative command; within that structure there is only one morphological point to make. This point is that the two most frequent types of verbs are:

1. verbs which shift to the familiar form by dropping the final /e/:

ʃãte ʃãt ekute ekut

2. verbs which shift to the familiar form by dropping the final /e/ and the preceding consonant:

dɔrme dɔr ekrive ekri

Likewise, the vocabulary is presented and the phonology is drilled according to the structural requirements (see page 15:2).

(Of course, the distinction between phonology, morphology, and vocabulary is not absolute. Some language phenomena can be classified under two different headings. The optional fall of the unstable vowel in *il portera* can be classified under phonology as well as under morphology; the contrast *la fe̸nêtre̸/une̸ fe̲nêtre̸* can be taught in phonology or in vocabulary; the liaison in *nous écrivons* is phonological as well as morphological. All this, however, does not influence the practical decisions which must be made for the preparation of the structural program.)

SHOULD WE PRESENT THE SPOKEN FORM AND THE WRITTEN FORM SEPARATELY?

Our experiments have shown that, if we want a high level of performance in oral expression, it is preferable to give separate descriptions whenever the audio and written forms conflict:

1. If the spoken and written forms are described and practiced separately, the student realizes clearly that he is dealing with two different systems; for example, changing *Le professeur espagnol travaille là-bas* to the plural is signaled by only one change in spoken French (/lə/-/le/) while there are four changes in written French.

2. In the traditional method, there is a description of the grammar of the written language followed by rules of pronunciation. For example, the student is told "You put an *s* on the end of *ils* and you put *nt* on the end of *mangent,* but you do not pronounce them." We recommend the reverse procedure. We need a description of the spoken form and then rules of spelling. First, the student learns to speak correctly, then he learns to represent on paper what he can say. This sequence is more efficient for these reasons:

a. The spelling acts as a disguise which hides the grammar of the spoken language. The student who sees *j'achète/nous achetons, je jette/nous jetons* puts these verbs in different categories, although in spoken French they behave in exactly the same way (see page 20). Having learned to make a distinction in written French, he will tend to try to make one in spoken French.

b. If the student sees *il vend, ils vendent* before he has learned to say /ilvɑ̃/-/ilvɑ̃d/, it is likely that the visual impression of *vend* will be so strong that the teacher's recommendations for the pronunciation will be ineffective. The student trusts his eyes more than his ears: he sees a *d,* therefore he tends to pronounce it. The best way to give the audio form of the language a fighting chance is to present it ahead of the visual form.

3. When the teacher uses the sequence *written grammar + rules of pronunciation,* he tells his students "Pronounce the *s* as a *z,* the *c* as a *g;* do not pronounce the *n,* etc..." The result is that his students are taught how to *read aloud* rather than how to *speak.* This supposes that the students carry in their mind an image of the printed page and that they read from it. The students should learn to speak without interference from a mental image.

(We want to emphasize that the above applies mostly to the morphological elements of the course and only to the cases where the spoken and written forms are in conflict. For example, there is no harm in seeing the spelling of the vocabulary as soon as it is introduced - provided that the pronunciation is explained and is heard by the student.)

HOW LONG A TIME LAG?

We have just seen that it is preferable to present the spoken form ahead of the written form whenever there is a conflict. How long should the time lag be between these two presentations?

We spoke our native language for about five years before we went to school and learned to read and spell. The teacher told us to put an *-s* on the end of *d-r-e-a-m-s*, but we kept on saying /drimz/ with a /z/ sound. She told us to double the *-p* and add *-ed* in *m-a-p-p-e-d*, but we continued to say /mæpt/ with only one /p/ and a final /t/. Thus, the five-year time lag did allow our speech habits to become so firmly entrenched that they could not be disrupted by the erratic English spelling. One is tempted to believe that a long time lag would work equally well in learning a foreign language.

At Middlebury, we experimented for ten years with time lags of various durations. For three years, we even tried a 24-week time lag. The students did not see or write a word of French from September until the end of March; all the classwork was done audio-orally, the outside-of-class work was done with recordings in the language laboratory, and the testing was entirely audio-oral.

The result of these experiments was very clear. No matter how long or how short the time lag, the introduction of the spelling presented the same potential danger. A student with high linguistic ability usually avoided this danger and, no matter how long or short the time lag, was able to prevent the spelling from endangering his speech habits. On the contrary, a student with mediocre or poor linguistic ability found that, no matter how long or short the time lag, his speech habits were endangered as soon as he began to learn the spelling.

Thus, the long time lag does not present any substantial advantage; it does not ensure that good speech habits will be retained. On the contrary, the long time lag presents a real danger because the student cannot prevent himself during the audio-oral period from seeing in his mind an image of the words he is learning; the long time lag allows him to develop his own personal spelling. Every time he says *finissez*, he sees in his mind something like *feeneessay*. The longer the time lag, the more firmly entrenched these wrong spellings will become, and the harder it will be for the student to learn the correct spelling.

These experiments revealed what should have been obvious all the time: *The only persons who can learn a language strictly audio-orally are those who do not know how to write.* As soon as a child goes to school, he finds out that speech can be represented visually; from now on, it will be impossible for him not to see some kind of visual representation whenever he hears a new word.

What really matters, then, is not the actual length of the time lag, but the effectiveness of the teaching program in training the students to manipulate the spoken language and the written language separately. With our *Foundation Course*, we found that a one-day time lag is usually the most effective.

WHICH SEQUENCE OF PRESENTATION SHOULD BE CHOSEN?

The best sequence of presentation cannot be determined by the professor alone; the progression which seems logical to him (a person who already knows the language) may be completely ineffective. He cannot guess how the learner's mind will react. The only way the teacher can discover what difficulties the students will have is by actual testing and comparison of many different progressions; there must be many trials and revisions before a smooth progression can be attained.

However, since there is such a large number of structures to be sequenced, it is humanly impossible to test the multitude of possible progressions. By applying the principle of "one difficulty at a time", we eliminated progressions beginning with structures such as *J'entre dans la salle de classe* (O'Brien and LaFrance, *First-Year French*, Ginn and Co., Boston). Such a sentence confronts the students with several problems and strange concepts: things have a gender, verbs have several forms, articles vary, nouns vary in written French but not in spoken French, etc. We were therefore left with a number of possibilities which - although still formidable - was somewhat more manageable. During the tests which we conducted from 1953 through 1961, we were able to answer questions such as: Should we complete the study of noun clusters before past and future tenses are taught? Should the object pronoun structures be taught before the *passé composé* is introduced? Where should *ne...que* be presented? When and how should the present participle structures be taught in order to reduce interference to the minimum? Should the segment *linking verb* + *adjective* be taught before the segment *noun* + *adjective?*

We believe that those tests have led us to one of the best sequences that could be developed for our terminal behavior and our student population. It is probable that further testing could lead to some minor improvements, but the gains of time that would accrue to the students would be far too small to justify the time spent by the programmer on the revisions and on the recycling which is required even after a small change in the sequence.

Our progression begins with verb clusters (thus allowing the student to start practicing the phonology and morphology with minimal one-word utterances):

1. Affirmative commands *(Parlez).*
2. Negative commands *(Ne parlez pas).*
3. Declarative verb + one modifier *(Vous parlez vite).*
4. Declarative verb + several modifiers *(Vous parlez bien français).*
5. Negative declarative verb + modifiers *(Vous ne parlez pas bien français).*
6. Interrogative verb + modifiers *(Parlez-vous bien français?).*
7. Combinations of the above with *mais, ou, et.*

It continues with noun clusters such as:

8. Jean ne parle pas bien français.
9. Le professeur ne parle pas bien français.
10. Les étudiants écoutent le professeur.
11. Les étudiants écoutent le professeur de français.
12. Les étudiants obéissent au professeur de français.

By the end of the course, this progression in an inverted pyramid fashion leads to sentences as complex as *Je ne pourrai pas vous prêter l'argent dont vous avez besoin à moins que vous me disiez qui vous essayez d'aider.*

Of all the features which influence the efficiency of a program, the sequence of presentation is the one which plays the most important part and leads to the greatest gains of time.

SIZE OF THE STEPS

At the same time that he establishes the sequence of presentation, the programmer must determine the size of the steps into which each element of the sequence must be broken. This is quite a different problem from the one we just considered; a good sequence of presentation remains good no matter how gifted or motivated the students are, but one student may find a particular step too small while another may find it too big. For example, experimentation may lead the programmer to establish that *il la voit - il lui parle - il pense à elle* is a better progression than *il pense à elle - il la voit - il lui parle* or any of the other four possibilities. His next problem is to determine the optimal steps for each of the three elements of that progression. (The optimal step is a step as big as possible without creating undue difficulty.) Can his students absorb *il me/te/le/la/nous/vous/les voit/cherche/regarde/écoute,* etc. in one step or must he teach only one pronoun at a time?

Dividing an element of the sequence into optimal steps sometimes presents delicate problems. For example, the structural type *il ne viendra pas parce qu'il pleut, il viendra bien qu'il pleuve, c'est très important puisqu'il s'agit de vous, je ne viendrai pas à moins qu'il s'agisse de lui* presents two difficulties: 1) the student must learn several conjunctions, 2) he must learn that some of these conjunctions require the subjunctive while the others do not. Even the best students would have difficulty in absorbing these two difficulties in one step. How can they be separated? The solution lies in presenting and practicing all these new conjunctions only with verbs which have the same form in the indicative and the subjunctive: *je ne leur pardonnerai pas à moins qu'ils me disent la vérité, je leur pardonnerai puisqu'ils me disent la vérité*, etc.

ACCURACY OF STATEMENTS

We have seen (pages 80-85) that, on all levels (phonological, morphological, syntactical, lexical, orthographical), French is far from being a well-integrated system. Of course, there are some cases (especially in morphology) where simple, short, complete and always-true statements (rules) can be given, but most of the time we find that complete and always-true rules are either very long and complex (e.g., rules about the structures with parts of the body) or cannot even be produced (e.g., rules about the position of the modifiers in the structure *verb + object nouns and modifiers*). This is why we were led to establish a two-stage teaching method (see page 85) in which only the first stage relies on a systematic presentation of the language.

However, even within that limited use of the system, there remain some cases where 100% complete and true rules cannot be given (e.g., shift from *des* to *de*, use of *au* and *en* with geographical names, use of articles and possessive adjectives with parts of the body, position of the qualifying adjective when it modifies a noun, the use of *il/ce/ça*, the pronunciation of numbers like *cinq, six, huit, dix*, the use of inanimate object pronouns with prepositions other than *à* and *de*, the position of the adverb modifying a past participle). We must grudgingly admit that in these cases our "rules" cannot be completely true (for this reason, we prefer the word "guidelines").

There is, however, no harm in including in the first-stage training a few guidelines which are only partially true if:

1. All the sentences yielded by the guidelines are correct within the framework of the first-stage training (that is, in conjunction with the other morphology, syntax and vocabulary presented during the first stage). For example, our guideline about the use of the definite and indefinite articles in sentences of the type *j'ai les dents blanches, j'ai de belles dents* is not completely true, but it can be safely applied to all common conversational sentences. By way of comparison, the A-LM series (*Level Four*, page 72) prints a statement which - although being of course true with the examples they give - does not hold true with sentences as common as *elle a de petits pieds, elle a de faux cheveux*. One of the great temptations which FL teachers and textbook writers must resist is that of concocting "rules" based on only half a dozen examples. No attempt at writing an explanation should be made until at least a hundred utterances are collected at random from plays, novels, conversations, etc. (for example, see pages 227-231). In other words, the programmer must know exactly the limitations of his guidelines, he must program his course accordingly and he must not lead the students into avenues where the application of some guideline would yield unacceptable sentences. This is why we are including in this book (Chapter 12) a long analysis and justification of the guidelines we teach in our *Foundation Course*.

2. The rationale of the teaching method is that the guidelines are only temporary crutches de-

signed to help the student reach a point where guidelines, rules, etc. are no longer necessary and where - whether completely or partially true - they can all be kicked away.

CLARITY OF STATEMENTS

It is often easier to produce an accurate statement than a clear one (that is, a statement which is correctly understood the first time it is read or heard). Since the teacher knows what he is trying to say, his statement will seem clear to him, but he cannot predict all the misinterpretations which even the most attentive students may give to it. The students do not see the problem as the teacher does and, therefore, they understand his explanations from their own point of view - not his.

It is important that each statement made by the teacher be clear and readily understandable. Every confusing statement results in a great waste of time and is a source of future difficulty. It takes time to eradicate a wrong interpretation and replace it with the correct one; furthermore the wrong interpretation is likely to surface again in the future and lead to more wrong utterances.

What is needed on the teacher's part is more humility and a more scientific attitude. The teacher's tendency is to blame the confusion on the student's stupidity, laziness, lack of preparation, inattentiveness, lack of interest, or pure wickedness. The teacher should, on the contrary, analyze the students' wrong responses (**il y ont des maisons*, **nous nous pensons*, **je parle de France*, **j'aime du lait*, etc.) and determine what was confusing in his statements. It does not matter that the teacher can prove to himself that each of his statements *is* clear, that the students should have noticed that there was a comma, that - if they knew English - they should have realized that the word *only* modifies this word and not that word, that anybody who has any sense knows what is meant by *a subjective judgment expressing dislike*, etc. The only thing which matters is whether the students understand the teacher's statements or do not. Therefore, the teacher must revise his explanations and test them with different groups of students until nearly all understand at once and produce the right responses (*il y a des maisons*, *nous nous écrivons*, *nous pensons l'un à l'autre*, *je viens de France*, *je parle de la France*, *je bois du lait*, *j'aime le lait*, etc.). Occasionally he will find that it is preferable to mention the error which is likely to be made *(his mother - *son mère)*. Sometimes he will find that no explanation at all is the best way to avoid confusion; for example, it is not necessary to mention the liaisons between the object pronouns and the verb (e.g., *je vous_ aime*, *il les_entend*); the students - at least with our structural progression - make them without having to be told about them.

The structural problems which have given us the most difficulty in producing clear guidelines are illustrated in the following pairs of sentences:

1. Je ne mange pas de pain.
   Ce n'est pas du pain.
2. J'ai de nouvelles amies.
   Je me sers des nouvelles machines.
3. Je me regarde.
   Je pense à moi.
4. Nous nous écrivons.
   Nous tenons l'un à l'autre.
5. Je lève les mains.
   Je me lave les mains.
6. Je lui parle.
   Je renonce à elle.
7. Vas-y.
   N'y va pas.
8. Je mange du pain.
   J'ai besoin de pain.
9. Je ne vais rien dire.
   Je ne vais penser à rien.
10. Je ne vais voir personne.
    Je ne vais parler à personne.
11. Il est ici depuis la semaine dernière.
    Il n'a rien mangé depuis la semaine dernière.
12. Mon étudiante.
    Ma onzième étudiante.

13. Elles se sont vues.
Elles se sont parlé.
14. Il a bien travaillé.
Il a travaillé dur.
15. Je suis ici depuis trois jours.
Je suis ici pour trois jours.
16. J'arrive de France.
Je parle de la France.
17. J'apprends l'histoire de France.
J'apprends la géographie de la France.
18. Il a peur de ses parents. - Il a peur d'être puni.
Il craint ses parents. - Il craint d'être puni.

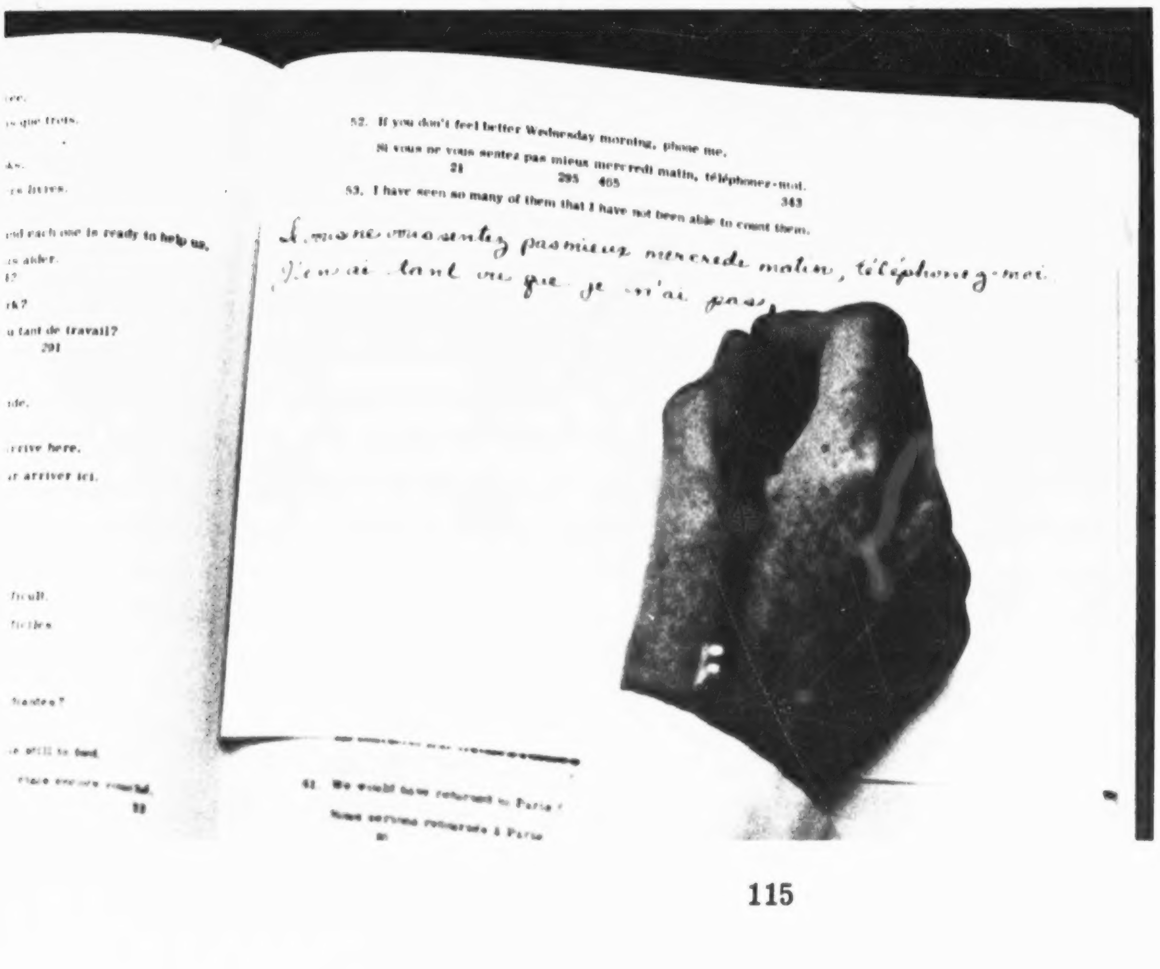
The structures with *who, whom, what* are also difficult to explain clearly:

who/whom:	Qui travaille?	Voici l'homme qui travaille.
	Qui avez-vous vu?	Voici l'homme que j'ai vu.
	De qui avez-vous parlé?	Voici l'homme dont j'ai parlé.
what:	Qu'est-ce qui brûle?	Voici ce qui brûle.
	Que voulez-vous?	Voici ce que je veux.
	De quoi parlez-vous?	Voici ce dont je parle.
	Quelle est ton adresse?	

IMMEDIATE FEEDBACK

Each explanation should be followed immediately by active practice (but we have no evidence that this active practice needs to be overt and loud; see page 151). Each response should be confirmed or corrected at once (immediate feedback). This immediate feedback technique should be used in class, in the language laboratory, for the homework and for the examinations.

Doing the homework with immediate correction or confirmation considerably improves its value because the right responses are strengthened at once and the wrong ones are not allowed to sink in. When the homework is corrected in class, the corrections come a day or so after the mistakes were made; for many students, this is too late to eradicate the errors. This picture shows how a student can do his homework with a self-correcting technique. He looks at the stimulus, writes his response on a large index card, lowers the card to compare his response with the response printed in the book, makes any needed corrections, looks at the next stimulus, etc. Of course, the students must try to solve each problem before looking at the answer. To convince the students that, in order to learn, they must follow the correct procedure, the teacher can begin each class



52. If you don't feel better Wednesday morning, phone me.
Si vous ne vous sentez pas mieux mercredi matin, téléphonez-moi.
21 295 465
53. I have seen so many of them that I have not been able to count them.
343

Si vous ne vous sentez pas mieux mercredi matin, téléphonez-moi.
J'en ai tant vu que je n'ai pas

with a short quiz based on the homework.

RELIABILITY OF SELF-EVALUATION

In the picture on page 115, the student is evaluating her own responses (self-evaluation). In this self-evaluation, the student may write **Les apartements que j'ai visitées étaient trop petits*, compare her sentence with the correct response *Les appartements que j'ai visités étaient trop petits*, and - in spite of the two errors - mark herself correct. The same failure may occur with oral responses; a student may say */ʒabitozgɔ̃detaʒ/, hear the tape say /ʒabitozgɔ̃tetaʒ/, and still mark himself correct.

Accurate self-evaluation must be developed; without it, the student will never become an independent learner and will never be able to use a foreign language correctly. (Self-evaluation applies not only to the utterances which the student actually makes, but also to the utterances that he "would make"; for example, upon hearing a native say *"Nous avons fait escale à Londres,"* he should be able to say whether he would have used the noun *escale* with or without an article. That constant comparison between what he sees or hears and what he would write or say is an important part of self-evaluation.) How can self-evaluation be made reliable?

1. Grade school pupils should be trained to evaluate their own work in English, spelling, pronunciation, arithmetic, etc. They should reach a high degree of reliability in self-evaluation before they enter high school.

2. In our language courses, self-evaluation should be used as much as possible. In a teacher-directed class, evaluation by the teacher is usually preferable because the primary objective of a class is to have as many stimulus-response exchanges as possible, but about once a week there should be a special self-evaluation drill. The teacher gives the stimulus, all the students prepare their answer, the teacher calls on a student to give his answer aloud, the teacher gives the correct response and asks the student to evaluate his answer. (This drill should use sentences which present self-evaluation problems. To emphasize the importance attached to self-evaluation, a special grade should be given on these drills.) When the student is working without a teacher, reliability of self-evaluation could be improved as follows:

a. Include in the program special sections showing the student where mistakes in self-evaluation are likely and how they can be avoided.

b. Install the laboratory (see page 157) so that two students can work together. Each student can help the other verify his self-evaluation.

c. When the student is working with a computerized program, the computer should be designed so that the evaluation by the machine can be given either immediately (in order to have a rapid rhythm of stimulus-response practice) or only after self-evaluation by the student (in special drills designed to increase the reliability of self-evaluation; in these drills, the student would compare his response with the one given by the machine, decide whether his response is correct and inform the machine of his decision; the machine would tell the student whether his self-evaluation was correct or not and include the proportion of right and wrong evaluations in the student's grade). At the present time, this procedure is possible only with written responses; it will be several years before a machine capable of analyzing the oral responses is built.

RETENTION

Retention varies with each student's native ability to a) store, retain and retrieve information, b) retain skills and habits. It varies also with their motivation since - other things being equal - a student who wants to learn will remember better than a student who does not care; he may even develop his own mnemonic devices. There are several procedures we can use to improve retention.

Impact of presentation

There are many points which most students have difficulty in remembering; it may be vocabulary *(attendre/attend)*, spelling *(ressembler)*, morphology *(vous dites)*, syntax *(I wait for Mary/J'attends Marie)*. Is it possible to find for these particular points devices and techniques which would make the *initial* presentation so forceful, which would make it penetrate the student's mind so deeply that the points would not be forgotten?

Most of the research has been done for vocabulary. The items which require a special presentation are false cognates *(attendre, assister, librairie)*, words which designate things which do not commonly exist in our culture *(café-filtre)*, words which designate things which are physically different or have different connotations *(rue, fenêtre, petit déjeuner, pain, vin, fromage)*. Bringing the object to class or showing a picture of it is one way to create impact. A commentary should accompany the picture because the students often do not see what the picture is meant to show (for example, by themselves, they may fail to see all the contrasts between a typical French street and an American street) and because a picture is of little use if the students do not know what the object is used for *(café-filtre)*. The pictures can be available in movie films or in slides for class presentation and they can be printed in the students' books (printed pictures allow the students to see more details than projected pictures; they can also be used for laboratory work and homework). The other senses (taste, smell, touch) can also be used for greater impact.

Effectiveness of teaching is not the only criterion weighed by our schools. Most school principals would probably not object to our bringing some camembert cheese and some French bread to class for a see-smell-touch-taste experience, but having the students drink Bordeaux wine would probably create too much of an impact on the parents and the administration (not to mention the students); neither can we use some of the effective - but *risqué* - jokes which really show the need to make a clear distinction between /u/ and /y/; throwing a student who cannot swim into the local river to teach the class the meaning of *"Au secours!"* would probably be the last effective teaching device the teacher would use in that school. (This is not meant to be humorous; one of the reasons why the ASTP method was successful is that the Army did not object to the use of any device as long as it was effective.)

Like a joke, a good impact technique should create maximum effect at once; the students should get the point immediately. Likewise, an impact device must not draw the students' attention exclusively to itself. The teacher is wasting his time if the students remember the technique but not what it was supposed to teach.

Impact devices should be used spontaneously as they are called for by the needs of the class and they should be in tune with the teacher's personality and the atmosphere in the classroom; the teacher should not come to class armed with a ready-made list of tricks to be used on that particular day. We know of a teacher who, having been quite impressed by the ease with which a friend of his taught the pronunciation of the alphabet with combinations such as LNNEOPY, LIAVQ *(Hélène est née au pays grec; elle y a vécu)*, tried the same technique with his students and only managed to bewilder them. All such devices must therefore be used with care, variety, taste, and good timing.

To sum up, we might say that very little progress has been made in the discovery and development of impact devices, especially those for the teaching of grammar. (The people who prepare television ads have, of late, shown much more imagination and effectiveness in the use of modern technology than we have.) In 1968, the teacher still cannot count on much technical help to make his initial presentations more forceful. The teachers who are the most successful are still those who, like Professor Thomas at Middlebury, have imagination, enthusiasm, a gift for rapid sketching, an ability for mimicry, and who - by themselves - can inject so much life and excitement into their classes that everything they say is given a greater chance to sink in and be remembered.

Re-entry cycle

1. Short-range cycling: One way to improve retention is to increase the student's audio memory. For example, during the class drills, the teacher can stop from time to time and ask the students to try to recall some of the sentences that have just been used; if the class begins with a quiz, the teacher can end the class by asking the students to recall the sentences that were used on that quiz. In the laboratory, at the end of some drills, trigger words can be given *(fatigué, avion)* and the student asked to remember the sentences where these words were used *(Vous seriez moins fatigué si vous aviez pris l'avion).*

2. Long-range cycling: Of all the techniques used to ensure retention, this is the most effective but the one which requires the greatest amount of painstaking work in the preparation of the program. Retention is higher if, instead of having *saturation practice* (e.g., all the practice on *si* structures concentrated in a few long drills), we have *spaced practice* (practice spread out over many days).

As the course develops, the number of phonological, morphological, syntactical, lexical and orthographical items which must be cyclically reviewed grows into the thousands. For example, in our program, just counting the verbs, there are 17,792 forms to be practiced (278 verbs, 6 persons for each of the ten tenses we teach, plus the imperative and present participle forms). In order to keep the number of review sentences to a manageable number, the following adjustments can be made:

a. Have a selective cycling. For example, it is not necessary to review each of the 17,792 verb forms; for the verbs of the *chanter* type, a different verb can be used for each person of each tense (*je chante, tu travailles, il mange, nous comptons, vous dansez, ils dînent, je pensais, tu regretteras, elle a voté, nous avions manqué, vous aurez visité, ils poseraient, j'aurais présenté, que tu passes, qu'il ait renoncé,* etc.). There is enough transfer of learning from one verb to another similar verb to ensure satisfactory retention.

b. Adapt the amount of cyclic review to the difficulty of each item. The phonological contrast /ɔ̃/-/ɑ̃/, the form *vous dites*, the use of object pronouns, the spelling of *ressembler* are some of the items which require a much higher frequency of cycling. French structures which do not interfere with those of English need much less practice than those which do; examples:

No interference:	I let my children do their work. Je laisse mes enfants faire leur travail.
Interference:	I want --- my children ------ to do their work. Je veux que mes enfants fassent ---- leur travail.

c. Include as many review items as possible within each sentence. For example, the sentence *Je ne les aurais pas attendus s'ils étaient arrivés en retard à la bibliothèque* reviews more than a dozen phonological, morphological, syntactical, lexical and orthographical items. Obviously, some methodologists will say that such sentences are disconnected, contrived and artificial, that the students "will conclude that the language is incapable of depth" and will lose their motivation, etc. We do not believe these arguments are valid when applied to the first-stage training because our job is to train the students to generate *any* sentence. We must train them as rapidly as possible to solve all the difficulties they may meet in trying to express themselves (since obviously we cannot guess and have them memorize all the sentences they will need in life). Therefore, during the first stage, the meaning of the review sentences is largely irrelevant (as long as the students are aware of the purpose of these cyclic drills and are conscious of what is being reviewed and why).

The manner in which the students generate these sentences is also important. Retention will be better if the oral responses are strengthened by written responses. It will also be better if - at least during part of these cyclic review drills - the students create (or believe they create) their own sentences; the teacher can skillfully lead the students to produce "spontaneously" the sentences which he wants.

Applying the three principles mentioned above is a formidable task which requires thousands of hours of work. In order to keep track of this cyclic review, the programmer must prepare charts where every item is shown and where every review is indicated. For example, typical charts for the *si* structures using the past conditional and pluperfect look like this (the numbers refer to the chapter and the sentence where each item is reviewed):

	Past Conditional			Pluperfect
Avoir	28.150 28.170 28.192 29.043 29.112 30.306 30.322 31.149 32.275	SI	Avoir	28.150 28.154 28.214 29.043 29.094 30.322 30.377 31.193 32.307
Etre	28.154 28.176 28.199 29.094 29.119 30.329 30.377 31.174 32.307		Etre	28.170 28.176 28.312 29.112 29.119 30.380 30.402 31.149 32.329
S'être	28.214 28.312 28.430 29.150 29.173 30.380 30.402 31.193 32.329		S'être	28.192 28.199 28.430 29.150 29.173 30.306 30.329 31.174 32.275

		Pluperfect		Past Conditional
SI	Avoir	28.151 28.171 28.193 29.044 29.113 30.307 30.324 31.152 32.278	Avoir	28.193 28.215 28.179 29.097 29.151 30.307 30.332 31.176 32.278
	Etre	28.157 28.179 28.202 29.097 29.122 30.332 30.381 31.176 32.308	Etre	28.151 28.157 28.313 29.044 29.174 30.324 30.404 31.195 32.331
	S'être	28.215 28.313 28.342 29.151 29.174 30.382 30.404 31.195 32.331	S'être	28.171 28.202 28.342 29.113 29.122 30.381 30.382 31.152 32.308

	Allé	Arrivé	Entré	Né	Parti	Resté	Tombé	Venu	Mort
Masc. sing.	28.170			28.176	28.157	30.381	30.329	28.313	29.119
Fem. sing.	30.380		28.151	31.174	29.044		28.199	29.174	29.122
Masc. plural		29.119	28.157	30.324	28.312			29.097	30.332
Fem. plural	29.094	28.154		28.179	32.307	31.195	29.112	32.329	32.331

Charts such as these are absolutely essential if the programmer wants to make sure that the cyclic review will be well organized (obviously, no human mind by itself could keep track of the thousands of items which must be reviewed and could place them in the right places). But all this work is hardly noticeable; a brief examination of a program cannot reveal whether the cycling has been done methodically or not. We must either examine and verify the programmer's charts or try the program with a group of students and judge their performance.

Of course, even the most methodical cycling cannot - at the present time - eliminate *all* student errors. Each program today is prepared for a particular student population and it is impossible therefo to provide *each student* with the optimum amount of cyclic review *he* needs in order to maximize retent n and minimize the number of errors. (Since each student remembers some points better than another student, the review practice he needs is not exactly the same. To make sure that there would be enough pr tice of each item for each student, we would need a program which would be far too long and which would result in much time wasted on unneeded review).

In the near future, computers which can keep track of every student's performance will make it possible to have completely individualized cyclic review providing each student with exactly what he needs. In the meantime, what can the student do when he makes an error during this cyclic review? He can keep track of his errors and review in his book these points which need further practice before the next review drill. Our solution has been to put a number under each possible error and provide the students with an "Index" with correspondingly numbered sections to which the students can refer to find remedial help.

USE OF ENGLISH

Speaking only French during class is desirable only if it helps fulfill the objectives of the course. For some teachers the "no English" rule becomes *the* objective of the course instead of being one of the many available means of reaching the goals of accurate audio comprehension and oral expression. A 10-minute explanation in French may leave most of the students confused whereas a one-minute explanation in English might have prevented confusion and ensured more and better oral practice. Of course, this is true mainly at the beginning of the course; as the class progresses, less and less English should be used and eventually it should be eliminated.

TECHNIQUES TO ELICIT RESPONSES IN DIRECTED EXPRESSION

We have seen that a large part of the student's training is based on directed expression; the student must produce specific utterances which practice a particular point.

When the teacher directs the class it is fairly easy for him to lead this practice; in class, it is easy for the student to "see" what the teacher wants him to say. If a student does not produce the required utterance, the teacher can supply him with a corrective stimulus (a question, an additional direction, etc.) which will put him back on the right track.

It is an altogether different problem when the student is working alone with a machine. The student is comparing each of his responses with the correct responses on the tape. The directions must therefore be absolutely clear and they must lead to only one possible response. The student cannot be allowed any original responses.

Basically, there are three techniques which can be used to have the student produce a specific utterance, with specific structures, forms, and vocabulary items:

1. Use a picture. Pictures can be used to supply the stimulus in a substitution drill. For example, the student hears *je vais à la gare, je veux que tu joues du piano,* etc. and he sees the picture of a church,

of somebody leaving by train, etc.; he responds *je vais à l'église, je veux que tu partes par le train,* etc. The drawbacks of this technique are that it is expensive (cost of preparing and printing drawings) and that it is limited to the sentences which can be easily represented with a picture. Some researchers are trying to develop codes to accompany their pictures which would extend the possibilities of the technique, but eliciting sentences such as *Si nous avions été à votre place, nous aurions perdu tout espoir de réussir* remains difficult.

2. Use the transformation technique. The student is given a sentence in the foreign language and he is directed to change it into another. This technique can be very effective when the stimulus/response combination is likely to occur in a real situation and - most importantly - when none of the elements of the response is given away in the stimulus. Example:

Effective	Less effective
S: Verrez-vous Jean ce soir?	S: Il emporte les bagages à la gare.
R. Non, je l'ai vu hier.	R: Il emporte les bagages à l'hôtel.

The first set is effective because all the elements of the response are produced by the student; the second set is much less effective because only one third of the response is produced by the student. In this latter case, the use of *emporte* and *bagages* has not been reviewed and the student has not been fortified against using later the erroneous **Il prend le bagage à l'hôtel.* In Chapter 9, we give a list of effective transformation techniques; we should note, however, that not all structures can be effectively drilled by transformation.

Two other limitations of the transformation technique are: a) the student may often answer correctly without knowing what he is saying (for example, he might answer *Achetez-vous du poisson?* correctly with *Non, je n'achète pas de poisson* without being able to remember what *poisson* means), b) transformation drills do not effectively remedy interference from the native language (for example, transformation drills practicing *on me dit que vous allez en France* do not guarantee that the student will not say **je suis dit que vous allez en France* when he is in a free expression situation.)

3. Use English-French transposition. Without scientific evidence, it has become fashionable to deride drills where English is used as a stimulus to elicit French responses. This attitude is partly due to the fact that many people confuse transposition (using English as a triggering device or as a code to elicit specific French responses) with translation as an art or a professional skill (something which is extremely difficult and requires a special turn of mind; in fact, a person can know two languages extremely well and still be a poor translator).

We have seen that the basic difficulty in acquiring a FL is the amount of interference from the native language. Even after long practice, **je cherche pour mon argent* will come to the student's lips. We cannot combat this interference by ignoring the native language; on the contrary, we should point out where the dangers are and we should give the student specific training to fight them. If the course is well-sequenced, the student will not translate word by word; each English sense unit will serve as a signal triggering the corresponding French sense unit.

Under these conditions, we have found that, during the first-stage training (and especially when the student is working by himself), transposition is often the easiest and most efficient technique. It ensures that a) semantic and structural interference is effectively dealt with, b) the student's mental effort is used to its maximum, c) he knows what he is saying, d) he is conscious of conquering some specific difficulties.

In order for the transposition technique to be as efficient as possible, the English stimulus should use the forms commonly used by the students: *I would (I'd) go to France if I had money* rather than *I should go to France if I had money.* When a French sentence has several common English equivalents, all the equivalents should be used to generate the French sentence, but the equivalents which contrast the most with French should be used the most often.

TECHNIQUES FOR FREE EXPRESSION

We have already discussed the need for shifting from directed expression to free expression as rapidly as possible (page 102:2b). Of course, during the first stage, we are developing mostly free expression within given structures; for example, after the necessary amount of directed expression with *si* structures has been done, the students are encouraged to produce *si* structures in free expression (they express their own ideas, they describe their own experiences). During this period, the teacher should speak as little as possible; his role should be mainly to provide the students with the vocabulary they need.

As the first-stage training progresses, the students can use more and more structural variety in their free expression and they must begin to acquire a feeling for what sounds right and what sounds wrong. This process should be very gradual and carefully supervised by the teacher. Free expression is indeed necessary from the very beginning of the first-stage training, but the students must exercise this freedom wisely and not get the bad habit of making mistakes.

GROUP INSTRUCTION AND SELF-INSTRUCTION

In the last 17 pages, we have discussed a series of options which must be considered in order to prepare an effective structural program; the decisions, as we have seen, depend on the chosen terminal behavior.

Preparing an efficient structural program requires several years of arduous and patient work, but all this work is not readily apparent in the finished product. A program which has been methodically tested and revised several times and which has a carefully built-in cyclic review is not always easy to tell from a program which has been prepared with little care. A good structural program is not necessarily attractive to the eye; it is not likely to include pictures of cathedrals and daily life scenes, songs, etc. The *raison d'être* of programming is to reduce as much as possible the amount of time needed to reach a particular set of objectives.

A program can be used for group instruction; it works best when the group is homogeneous and has about the same ability and motivation as the groups it was tested with. Since a program theoretically has no obscure points and provides all the answers, the transition from classwork to laboratory work or homework is easy; no matter where the teacher ends his class on a particular day, he can assign the next *n* frames for laboratory work or homework (that is, for self-instruction).

The point we wish to discuss now is whether there would be any advantage in having the student go through the program entirely by self-instruction (without the physical presence of the teacher). The idea is that, if the student did all the audio comprehension, spelling and directed expression work entirely by himself, the teacher could devote all his time to the development of free expression. The proponents of the plan argue that the teacher is much too valuable to spend his time on "routine" work and that he should be used entirely for the aspects of the terminal behavior which cannot be taught by the program. The intention is not to replace the teacher with a machine; it is rather to *re-place* him (but it is true that using the teacher only for the development of free expression would require him to have a fluent command of the language, an extensive cultural background, the ability to make people speak, and a lot of physical stamina).

Under this plan, a student's weekly schedule might include eight hours of self-instruction (more or less depending on his aptitude) and two 30-minute meetings with his teacher for free expression practice. There would be four students in each free expression section; that would give each student about $7\frac{1}{2}$ minutes of practice per meeting, a total of 15 minutes per week. If the class had 16 students, the teacher would have eight 30-minute meetings per week or a total of four hours. (Of course, if more teacher's time were available, the number of free expression meetings could be increased to three a week or the size of the sections could be reduced to three or two students.)

Monday	Tuesday	Wednesday	Thursday	Friday
two hours self-instruction	one hour self-instruction	two hours self-instruction	one hour self-instruction	two hours self-instruction
	30 minutes free expression		30 minutes free expression	

Can this plan work? We have tried it at Hollins College, and the answer is that it *can* work very well with the small number of students who have high ability, good transfer from directed expression to free expression, and strong motivation (especially those who intend to study abroad). Success also requires a special type of laboratory installation. Since the students could not work efficiently in small booths, we have installed individual rooms with high-quality tape equipment and loud-speaker listening; rooms allow the students to feel more comfortable and loud-speaker listening is clearer and less tiring than headphone listening. The rooms at Hollins are large enough to allow two students to work together (see page 157); when two students of about the same ability work together, they help each other, the self-evaluation of responses is more reliable, and attention tends to remain high.

But the plan is not successful with the majority of the students; most students find the proportion of eight hours of self-instruction to only one hour of teacher-directed instruction much too high. They do not have the mental and physical stamina required to keep working steadily on their own and they have difficulty in meeting the weekly deadlines. These students need more guidance from the teacher (and especially from a teacher who can inspire them and help maintain their interest in the course), they need more class emulation and public encouragement. The other difficulties are that the students cannot perform eight hours of self-evaluation a week and that they find the program inflexible. The gifted students can spot what is easy and what is difficult for them and they can adjust their work accordingly (skipping a section, repeating another, etc.); the other students cannot make these individual adaptations.

Total self-instruction will probably remain limited to the exceptional students until we can find ways to offset its drawbacks; this may become possible with the individualized instruction that computers allow. A student can work in a room equipped with a screen, a loud-speaker, a microphone and a typewriter all connected to a computer which provides the student with written and oral stimuli, analyzes the responses which he speaks or types, keeps track of his total performance and steadily supplies him with *the* sequences (new material and cyclic review) which are exactly adapted to his changing performance and to his weak and strong points. This equipment could also provide the students with films and other devices to sustain his motivation. (The French Department at the University of Illinois is now experimenting with this type of computerized instruction and is planning to computerize its language instruction by the fall of 1972.)

TESTING

To be valid, the testing should measure exactly *all* the elements of the proposed terminal behavior. A defect of many tests is that they test only the easiest elements and that the teachers and students are led to think or deceive themselves into thinking that the whole terminal behavior has been reached.

We have been using the following proportions in computing the grades:

- -30% for accuracy and fluency in oral performance
- -30% for audio comprehension
- -40% for written expression, spelling and reading comprehension (reading comprehension tests do not need to be given until the end of the first-stage training)

We believe that the major portion of the students' final grades should be based on daily written quizzes and oral performance in class. Short daily quizzes have many advantages over long monthly examinations; they ensure that the students will work steadily, they help sustain motivation because they provide the students with daily awareness of their progress and - if the teacher begins the daily quiz exactly as the bell rings - they provide a climate of efficiency and intellectual stimulation.

The teacher should go over the quiz immediately after it is finished; it is a good idea to have the students use a sheet of carbon paper (or specially treated paper) during the quiz so that they will have a copy of their answers during the correction. The graded quizzes should be returned during the next class; to facilitate the grading, the teacher can ask the students to adopt a special format for writing the answers.

The quiz and the correction should not require more than eight minutes if the teacher is strict about not repeating the stimuli and if the corrections are just that (this is not the proper time for re-explanations). It is possible in that amount of time to give enough sentences (if they are well chosen) to test all the needed elements.

These daily written quizzes can test accuracy of oral directed expression, all the features of audio comprehension described on pages 99-101, most features of phonological accuracy, written directed expression and spelling. How accuracy in *oral* expression can be tested with *written* responses is shown in chapter 9 (pages 141-143) and examples of such examinations are given in Chapter 12; the grades obtained on these written quizzes correlate very highly with the grades obtained in oral examinations.

Oral performance in class should also be used to grade the students on accuracy and fluency of oral expression (including pronunciation). Since it would be difficult for the teacher to remember each student's performance, we suggest that the teacher record some of the responses made by some of the students (perhaps five responses for each of eight students every day); the teacher can listen to that tape in the evening (a total of about four minutes for the forty responses) and add the grades (with comments if necessary) to the written quiz grades. Of course, the class should not know when the recorder is functioning and who is being recorded; the teacher can do this by carrying in his hand a small box (no bigger than a pack of cigarettes) which sends a wireless signal to the tape recorder whenever the teacher decides to record some student's answer.

Accuracy and fluency of oral expression can also be tested with recorded examinations in the language laboratory and with live individual examinations in the teacher's office. From 1952 to 1962, we spent much time testing the value of recorded examinations. For example, for several years at Middlebury, we gave weekly oral tests (with immediate correction) in the laboratory and we graded each tape. We tested *many* different procedures and finally came to these conclusions:

1. Laboratory tests do not provide a more accurate assessment of a student's oral performance

than the two methods described above.

2. Even if all available shortcuts to save time are used (such as leaving no blank intervals in between the student's responses or recording all the students on a single tape to avoid the time-consuming tape threading and rewinding), recorded examinations absorb an unwarranted amount of the teacher's time (several hours a week for a class of 20 students). They also require about an hour of the student's time, an hour which could be more profitably used in oral practice.

We have therefore abandoned the procedure of recorded examinations and we do not recommend the installation of special group examination equipment in a language laboratory.

Individual oral examinations with the teacher also require a great deal of time and are not justified for the testing of directed expression; they are recommended only for occasional testing of free expression.

SECOND STAGE

How can the second-stage terminal behavior be reached? Much experimentation remains to be done and we do not expect to have a full report until the early 1970's. We will give a general description of the investigations which we are pursuing.

CYCLIC REVIEW

The need for a cyclic review has been described on pages 90:1, 92:1, 99:1. We are aiming for 60-minute weekly assignments which would review all the needed elements in six weeks (thus, in a 30-week school year, there would be five complete reviews). Since student A would not need to review the same elements as student B, this review work would be on a self-instructional basis; the students would have to keep track of their deficiencies and select the drills they need. The 60-minute figure given above is the projected average, but it is expected that the individual times will vary from a few minutes to about two hours.

ELEMENTS NOT TAUGHT DURING THE FIRST STAGE

These phonological, morphological, syntactical and orthographical elements are listed on pages 87-94 and 99. They will be taught in a programmed text with tape recordings; most of the drills will ask the students to change literary or neglected French into "normal" standard French.

AUDIO COMPREHENSION

The audio comprehension weekly assignments will be graded in difficulty and will include a variety of recordings: plays, short stories, excerpts from novels, lectures, poems, songs, reënactments of historical events, radio and TV shows (such as quiz shows), newscasts, sound tracks from movies, sportscasts, candid recordings of conversations, street hawkers, public announcements in airports, railroad stations, etc. Since progress is very slow, it is a good idea (in order to sustain motivation) to include in every assignment some passages which are much easier than the others (songs, for example). All the recordings should be made as interesting as possible (for example, with sound effects); whenever possible, filmstrips, slides or other pictorial information should be provided (see picture on page 157).

Newscasts from all French-speaking countries are particularly important; they provide topics for free oral expression and they give an essential cultural background; since they use a fairly large number of special vocabulary items and journalistic expressions, a *Newscast Guide* listing and explaining these terms is necessary; one has been tested and is being revised; this guide also includes the necessary basic information in the fields of politics, economics, national customs and traditions, etc. To heighten student interest, we have been using only recent newscasts (no more than 24 hours old); a good shortwave receiver with a properly installed antenna is necessary.

We have tested the following procedure with audio comprehension assignments and it has proved to be satisfactory. The weekly audio comprehension assignments are self-instructional. The students have the possibility of working in pairs (see page 157); this creates emulation and sustains attention. The student listens to the whole recording without looking at the text (it is only by stumbling on problems and trying to solve them that he can make progress in audio comprehension); then he listens to the first minute or so of the recording (once or several times), localizes his difficulties, and looks at the text to find the solutions (the text contains comments and explanations about the audio comprehension difficulties); he follows the same procedure for the rest of the assignment. When the student feels he can understand the whole text without difficulty, he can test himself by winding the tape back and forth and listening at random to several short passages; comprehension should be instantaneous. If it is not, the student should practice some more (it is preferable to spread the work on this assignment over several days).

Written work can be added to this audio assignment: a) questions and answers, b) preparing a summary, c) dictation; if the assignment is a newscast, we add these techniques: a) discussion of a news item, b) filling in blanks left on the tape during the copying, c) finding errors, d) inventing a news item.

About every six weeks, the students have a tape reviewing past assignments; the reinforcement provided by these periodic reviews considerably helps the development of audio comprehension.

With movies, we use the following procedure:

a. The film is shown in class (once or twice depending on its difficulty and interest); during the projection, the teacher can use the still-viewing and reverse mechanisms on the projector to study in detail or see again a passage of special cultural interest.

b. The students study a tape copy of the sound track as if it were a regular audio comprehension assignment (only the passages which contain speech are copied). Whenever possible, a filmstrip or a series of slides summarizing the film is made available for use in the laboratory with the tape copy.

c. The film is shown again in class just before the test is given.

(The distribution of films for educational purposes should be handled by a company which would a) release films without subtitles, b) provide us with many of the excellent French films which are not now available in this country through the regular commercial firms, c) provide us with special film excerpts for school use; there are in many feature films some short passages which constitute interesting work units, d) prepare filmstrips or slides summarizing the films, e) release tape copies of the sound tracks with the intervals between the spoken lines edited out, f) release scripts with vocabulary and socio-cultural comments.)

The class quiz can be short (no more than five minutes) if a special test tape is prepared; each stimulus is played only once. Each quiz contains one or two items never heard before (as a reminder to the student of what remains to be accomplished and as an indication to the teacher of each student's ability with unprepared material).

Progress over the year can be measured by giving a test composed of ten passages graded in difficulty in September and again at the end of the year and comparing the two papers.

This audio comprehension work directed by the teacher cannot be sufficient by itself; some of the students' leisure time should be spent listening to French records and French radio stations and seeing French films.

READING COMPREHENSION

After the morphological and syntactical elements described on pages 90:2, 91:3 and 92:2 have been taught, the basic difficulty is the acquisition of a large vocabulary; our task is to find a method which will make this vocabulary learning as rapid as possible.

Our list of materials includes: short stories, plays, novels, detective stories, newspapers (including advertisements and want ads), magazines, jokes and cartoons, signs, notices and posters found in public places (streets, subways, buses, post offices, railroad stations, airports, etc.), recipes, directions and instructions found on packages, mail order catalogs, initials (*RATP, SNCF, HLM,* etc.), ideograms, etc. This variety is necessary in order to make the arduous task of learning the vocabulary more bearable.

During most of the second-stage training, we limit the reading to contemporary texts because our students cannot bridge simultaneously the gaps of culture and time (the lives of Maupassant's farmers in 1880 are too far away to be understandable in the initial period of the second-stage training) and because we should not expose the students to forms and constructions which are no longer acceptable until they have become well-grounded in modern French usage. Seventeenth-century texts are particularly dangerous in that respect; the meanings of many words were different (e.g., *honnête, étonné*); many prepositional constructions were different (*s'allier de quelqu'un, demander quelque chose de quelqu'un, aider à quelqu'un,* etc.); and many constructions have become unacceptable (Molière: *Donner est un mot pour qui il a tant d'aversion,* La Fontaine: *Qui fait l'oiseau? C'est le plumage,* Corneille: *Tu juges mes desseins autres qu'ils ne sont pas,* etc.).

The process of developing the student's ability to appreciate and evaluate style must therefore be achieved progressively and in an orderly manner; we must begin by familiarizing the students with the particular styles of contemporary authors (their preferred syntactical constructions and vocabulary).

Method

The first task is to choose some short stories which are easy enough to ensure a smooth transition from the first stage to the second stage. Some of the texts we have used for this initial period are: *Le proverbe* (Aymé), *L'autre femme* (Colette), *La lettre anonyme* (Giraudoux), *Le pilote et sa femme* (Saint-Exupéry), *Le bureau des mariages* (Bazin), *Un oubli* (Boutet), and excerpts from *Les carnets du Major Thompson* (Daninos); these texts are available in anthologies published by MacMillan and Odyssey.

The objectives can be achieved by following these parallel tracks:

1. Self-instructional vocabulary training for the intensive reading program:

After the 15 short stories which constitute the initial reading assignment have been selected (about 180 pages), the vocabulary frequency list is established (the meanings taught during the first stage are not included). Depending on the short stories chosen, this list includes from about 2000 to 3000 items; about 40% of them are true cognates which can be assumed to be known by the students and 60% are false cognates or words not related to the English equivalents - a total of about 1200 to 1800 words. The next step is to determine how many of the low-frequency items can be eliminated and still allow us to reach our objective of three unknown items per thousand running words. The list of the remaining items is typed

un agneau a lamb	un cauchemar a nightmare
en guenilles in rags	suer to sweat
la poussière the dust	le foin the hay
tousser to cough	feindre to pretend
sournois sly	le royaume the kingdom
amer bitter	potelé plump
un clocher a steeple	la boue the mud

in a random order (see box on left) and each item appears twice (but with different surrounding items and not in the same page location; this is to help the student learn the words independently of their position and of the surrounding words on the page). During the second-stage training, learning the items in lists is more efficient than learning them in sentences; the student uses a mask to cover the list; he can copy the words which give him special difficulty on cards. With a computer, the work could be done more rapidly since the computer would automatically discard the items which have been accurately recognized *n* number of times. The students can listen to a recording of the vocabulary list.

The list is to be learned as rapidly as possible (at the same time the students begin reading the short stories); our aim is to have the students know the complete list by the time they finish reading the seventh of the fifteen short stories. When this set of short stories is completed, the same process is repeated with the other types of reading material and continued until the objective of three unknown items per thousand running words is reached with unprepared material.

2. Intensive reading program:

This program can also be totally self-instructional, but we will first describe the class method which we have been using with our students. For each class, the student studies *n* items of the vocabulary list described above (until that particular list is known), about five pages of the short story (listening to a recording whenever possible) and he reviews the notes he took during the preceding class.

Each class begins with a short quiz (the section about the five pages of the short story is a comprehension test in French using a "true/false/not mentioned in the story" technique. Then we go over the five pages that the students read for that day and make the linguistic and cultural comments that are essential for the accurate comprehension of the text; slides, tapes, and realia are used when necessary. One of our purposes during the class is to show the students how they can analyze the text to reach the objectives we described on page 98 par. 3 and 4 and page 99:4; one of our purposes is also to show them how they can extract from the text accurate linguistic information and expressions that will help them with free expression. Since this analysis of the five pages is usually ended before the end of the class, we can spend some time on helping the students with the next assignment. The same procedure is used with the other reading materials (novels, newspapers, etc.). With this method, the class can be very large (we have had up to one hundred students).

The students could do all this work by self-instruction, but this would require the preparation of several texts containing the reading material, notes, pictures, drills, etc.

3. Self-instructional extensive reading program:

The students are given a list of books which they are encouraged to read. These books are placed on reserve in the library with good English translations. The students are told to read as quickly as possible for general understanding and to refer to the English translation whenever a whole passage is not clear.

One of the objectives in reading comprehension is to train the students to use an all-French dictionary; we do not do this until the students have acquired a vocabulary large enough to understand most of the definitions. In addition, it is essential to train our students to use good French-English dictionaries and reference books efficiently since an all-French dictionary is made for French natives and does not contain many explanations needed by our students.

PRONUNCIATION - READING ALOUD

Ideally, our students should hear the pronunciation of all the French words they meet; since this is impossible (especially with the extensive reading), we have to teach them to read phonemic transcriptions so that they can look up the pronunciation of the words they need to say. Their books of readings should give the phonemic transcriptions of all the words whose pronunciation does not follow the basic patterns.

The students should also be trained to compare several recordings of the same text by famous actors and analyze in which ways the recordings differ (pronunciation of individual words, liaisons, unstable vowel patterns, melodic features).

FREE EXPRESSION

Except for the cyclic review exercises, all the oral expression training is in free expression; this is *the* area where the teacher is essential. As in the first-stage training, as many as possible of the objectives should be reached by self-instruction so that the teacher can have more time to devote to free expression.

Free expression cannot be developed unless the student does a large amount of listening and reading in French. The audio and reading comprehension exercises provide topics of conversation (it is very difficult to speak in French about an experience which has occurred in another language) and they give the students a stock of sentences, expressions, constructions, etc. from which they can choose (plays are particularly important because they provide the students with the various types of question and answer patterns found in conversation); the audio comprehension exercises develop the student's feeling for what sounds right and wrong (in our native language, we test whether a sentence is acceptable by saying it aloud). The films that are shown for audio comprehension can be used to teach gestures and facial expressions (in fact, we need a special film made of excerpts from feature films, newsreels and candid movies that would give a classified inventory of gestures and facial expressions).

Method

Free expression practice requires small classes; it must be a free conversational exchange, not a recitation of memorized sentences. Some of the techniques which can be used in free expression are described in Chapter 9. During this practice the teacher speaks as little as possible; he can supply a needed vocabulary item, rekindle a lagging discussion with a controversial statement, but his essential role is to help the students stay within the confines of what they know and to provide them with weekly or semiweekly supervised guidance so that they can have the will power to also practice free expression on their own. Some unsupervised free expression is necessary because, obviously, the class practice by itself is not long enough to give satisfactory fluency. The school administration can help by giving the necessary facilities and opportunities. Ideally, there should be a French House (built like a French house) with French-style furniture and decorations; pictures representing French paintings, monuments, scenes of daily life; maps of France and French cities; exhibits of realia (coins, stamps, costumes, flags) and models of houses; French records, newspapers, magazines and games. There should be a dining room serving French menus in a French setting. There should be a French club; it should celebrate the traditional French *fêtes* (*Jour des Rois*, *Chandeleur*, *Mardi gras*, *Mi-Carême*, etc.), maintain a correspondence by letters and tape recordings with one or several French schools, sponsor lectures by visiting French lecturers and plays by French theater groups, etc. There should be French exchange students. The school should help organize study trips to French-speaking countries.

This French atmosphere is also important because the training situation should be as close as possible to the real life situation; the students should be able to forget that they are "students".

When oral free expression is developed in the manner described above, written free expression does not present any serious problem. The task of the teacher should not be to correct mistakes, but rather to suggest more appropriate structures or vocabulary so that the student's ideas are expressed better and more clearly.

CONCLUSION

In the program we have described, the students have three basic types of assignments each week: cyclic review, audio comprehension, reading comprehension. The relative importance of these assignments can be varied; for example, when the reading comprehension assignment is heavier than usual, the audio comprehension assignment can be made shorter. During a normal week, we believe that one hour should be spent on the cyclic review, two hours on the audio comprehension assignment, and four hours on the reading comprehension assignment.

CHAPTER NINE

TECHNIQUES FOR PRACTICE AND TESTING

PHONOLOGY

Discrimination

These techniques may be used to determine whether the students can hear the features they will be asked to produce:

1. The student is asked to indicate which one of two phonemes he hears. These contrasting phonemes are presented in minimal pairs such as:

ilsədiztu	ilsədizty	ilzɔ̃ʃo	ilsɔ̃ʃo
ilaleʃvøblɑ̃	ilaleʃvøblɔ̃	selɥi	selwi
døbɔnnɔt	dəbɔnnɔt	lagar	lagɛr

The student can answer by giving a number (1 for /y/, 2 for /u/), by selecting a picture *(il nage/il neige)*, by selecting a word from a list, by selecting a diagram representing the position of the vocal organs, by writing what he hears, etc.

2. The student is asked to indicate how many times a particular phoneme is used in a sentence:

ilvjɛ̃d̲ine	ilvjɛ̃d̲d̲ine	il̲adi	il̲l̲adi
nutir̲ɔ̃	nutir̲r̲ɔ̃	vuʒw̲e	vuʒu̲je
yn̲wa	yn̲n̲wa	nutɥ̲ɔ̃	nuty̲jɔ̃

3. The student is asked to indicate how many nasal vowel sounds he hears. Examples:

C'est un Italien de Rome. C'est une Italienne de Florence.

4. The student is asked to indicate how many sounds he hears in phrases such as *deux yeux, deux œufs, il vient, ils viennent, il l'a su, il l'a reçu.*

5. The student is asked to indicate how many syllables he hears in phrases such as *minuit, je me suis ennuyé, en février, des fruits.*

6. The student listens to a series of sentences. He is told that in one or some of them a particular phoneme (/ɔ̃/, for example) is unacceptable. He is asked to indicate which sentences are acceptable.

7. The student listens to a series of sentences. He is told that in one or some of them the rhythm and stress pattern is unacceptable. He is asked to indicate which sentences are acceptable.

8. The student sees an intonation diagram and hears a series of sentences; he is asked to pick out the sentence which corresponds to the intonation diagram.

9. The student sees a series of intonation diagrams and hears one sentence; he must pick out the intonation diagram which corresponds to the sentence.

10. The student hears the same sentence pronounced with different intonations; he must pick out the sentence which expresses a given emotion (surprise, joy, anger, contempt, etc.).

11. The student hears a sentence and is asked to indicate what emotion is expressed by the intonation.

12. The student listens to a series of sentences. He is told that one or some of them contain unacceptable features (phonemic accuracy, articulation, stress, intonation). He is asked to indicate which sentences are acceptable.

Production by imitation

The student hears a series of sentences, each testing a particular phonological feature; he is graded on his imitation of each sentence. In our opinion, a three-step scale is sufficient: native or near-native imitation, imitation good enough to allow understanding, imitation too poor to allow understanding.

Production in directed expression

Phonological accuracy in directed expression can be practiced and tested by using the techniques described under "Morphology and Syntax". For example, if we want to practice or test the student's ability to produce oral vowels without a trace of nasalization, we can ask him to shift *c'est un Italien* to the feminine. Intonation can be practiced by shifting a declarative sentence to a question or a command; rhythm can be practiced by shifting from one tense to another *(vous chanterez* to *vous chanteriez)*. An effective way to determine whether the student pronounces correctly is to have a native speaker listen to the student (without knowing what the test sentences are) and write what he understands: *mettez-le dessous* or *mettez-le dessus, il vient dîner* or *il vient de dîner,* etc.

Another possibility is to have the student look at a picture and identify it:

C'est une rue/C'est une roue. Il pleure/Il pleut.

The student can also be asked to complete a sentence:

Dix fois dix font ___. (for nasal vowel) Mercredi, jeudi, ___, ___. (for rhythm)

Production in free expression

An acceptable phonological level is difficult to attain in free expression because the student must also concentrate on the ideas he wants to express, the vocabulary, the morphology, and the syntax. The student's utterances can be recorded and then analyzed by the teacher; a chart listing the features described on page 86 can be used and the errors marked as they occur.

Production in reading aloud

In reading aloud, students often make mistakes which they do not ordinarily make in oral expression. These mistakes are due to the visual impact of the spelling, which leads the student to add sounds *(et il vient, en haut),* to replace the correct phoneme by the one suggested by the spelling (/k/ and /d/ instead of /g/ and /t/ in *au second étage,* /ɛ/ instead of /a/ in *femme, évidemment*), or to use English phonemes: pronouncing an aspirate *h (une nouvelle horrible),* a /θ/ *(au théâtre),* a /tʃ/ *(une chaise),* an American /r/ *(il arrive),* /ʃ/ *(patient),* etc.

The following techniques can be used to determine whether the students have received the basic training necessary for reading aloud (all the stimuli are visual). A sample question is given to illustrate each technique:

1. Tell how many sounds (or how many syllables) there are in each word:

   1. monsieur 2. longtemps 3. janvier 4. février

2. In which words does the spelling *en* represent the same vowel sound as in *dent?*

   1. chien 2. italienne 3. Eden 4. vend

3. Which word, if any, does not have the same vowel (consonant) sound as the other two:

1. deux
2. pleure
3. œil

1. femme
2. bras
3. demi

1. fier
2. premier
3. première

1. évidemment
2. là
3. ma

1. monsieur
2. onze
3. faisais

1. fille
2. ville
3. mille

1. automne
2. nage
3. main

1. second
2. gare
3. longue

1. cher
2. courageux
3. chœur

4. Which of the following words contain the sound *im* as in *important:*

1. comprends 2. bien 3. inutile 4. plein 5. inviter

5. Which, if any, of these words rhyme:

1. la sienne
2. pleine
3. voisine

1. monsieur
2. pleure
3. œuf

1. dent
2. enfant
3. rien

1. mille
2. ville
3. fil

6. In which of these words do the underlined letters stand for a sound:

1. œufs 2. blanc 3. œuf 4. sec

7. Which words change their pronunciation when shifted to the feminine:

J'ai un vieil ami espagnol/j'ai une vieille amie espagnole.

8. Tell whether there is a difference of pronunciation between:

1. il meurt/ils meurent 2. il hésite/ils hésitent 3. il voie/il voit

9. What does the word *avons* end with:

1. /s/ sound 2. /n/ sound 3. oral vowel 4. nasal vowel

10. Which of these descriptions (one or more) apply to the vowel sound of *bon* in *un bon élève:*

1. oral 2. nasal 3. same as in *tôt* 4. same as in *tort*

11. In which phrase(s) is there an /n/ sound:

1. l'ancien collège 2. deux anciens amis 3. deux anciennes amies

12. How many /r/ sounds are pronounced in each word:

1. pourrons 2. courrez 3. verrez

13. How many of the underlined unstable vowels would be dropped in natural conversation:

1. nous appelons
2. vous appeliez
3. vous chanterez
4. nous sifflerions
5. vendredi
6. le onze mars
7. vous ne dites rien
8. vous chanteriez
9. vous entrerez
10. je ne sais pas ce que vous montrerez

14. Tell whether each phrase is an example of linking or liaison:

1. il est parti 2. ils sont ici 3. ma bonne amie 4. le second étage

15. Indicate where the syllabic cuts should be:

Il arrive à Paris en avion.

16. Tell how many liaisons there are in each sentence:

1. Quand est-ce que Jean arrive?   2. Nous avons six amis.

17. Indicate where the rhythmic groups begin and end in each sentence:

Tous les magasins de la ville près de laquelle nous habitons sont fermés le dimanche.

18. Indicate whether the rhythmic groups should have a rising or falling intonation:

Et savez-vous pourquoi? Parce que nous autres, Bretons, nous sommes des isolés.

If the student obtains a good score on a test such as this, his actual ability to read aloud should be evaluated with texts or individual sentences which contain all the phonological features of the terminal behavior and which also test whether he can resist the influence of the spelling.

MORPHOLOGY AND SYNTAX

Constructed responses

This section contains a list of techniques which can be used to supply the students with a stimulus in French and have them generate a specific response in French. These techniques can be used for practice exercises or testing. They can be used in four different ways: 1) spoken stimulus and spoken response, 2) spoken stimulus and written response, 3) written stimulus and spoken response, 4) written stimulus and written response. We use a phonemic transcription when the examples are particularly suited for audio-oral practice or testing.

When these techniques are used for audio-oral work, we should keep these points in mind:

a. Each stimulus should be pronounced at the speed required by the terminal behavior you have chosen for your students and it should be pronounced only once; giving the stimuli more than once slows down the development of audio comprehension because the students do not try their best to understand the stimulus the first time it is given.

b. The stimuli should not be ambiguous. For example, asking the students to shift /ilmœr/ to the future would be ambiguous since two answers are possible: /ilmurra/ and /ilmurrɔ̃/.

The directions should be clear and short (to save time) and they should be in French as soon as practical (to avoid mixing English and French). It is often easier to give the students a model to imitate.

1. Change of gender: depending on the difficulties involved, the change is from the masculine to the feminine or from the feminine to the masculine; sentences where the shift of gender brings no changes should be included. This technique, like most others, can be applied to individual sentences or to paragraphs.

tumezamisɔ̃parti	tutmezamisɔ̃parti
ʒlezeɔfɛr	ʒlezeɔfɛrt
selmjɛ̃	selamjɛn
setyngrɑ̃dami	setœ̃grɑ̃tami
semɔ̃nami	semɔ̃nami
Je l'ai vu.	Je l'ai vue.
Ils sont tous beaucoup trop chers.	Elles sont toutes beaucoup trop chères.

2. Change of number: depending on the difficulties involved, the change is from the singular to the plural or from the plural to the singular; sentences where the shift of number brings no changes should be included.

lœrɑ̃fɑ̃travajisi	lœrzɑ̃fɑ̃travajisi
ilʃɑ̃tbjɛ̃ lɥi	ilʃɑ̃tbjɛ̃ ø
rəgardelvitraj	rəgardelevitro
lezøsɔ̃frɛ	lœfefrɛ
ʒɔbeiɔlwa	ʒɔbeialalwa
ilpɑ̃sosjɛ̃	ilpɑ̃sosjɛ̃
C'est un pneu neuf.	Ce sont des pneus neufs.
Voici un beau pays.	Voici de beaux pays.

3. Change of person: the change can be in the subject pronoun or object pronoun.

Je me pèse.	Nous nous pesons.
C'est lui qui est venu.	C'est moi qui suis venu.
Il me voit.	Il le voit.
Il me parle.	Il lui parle.
Il est arrivé à sa maison.	Je suis arrivée à ma maison.

4. Affirmative to negative or negative to affirmative: this can be used especially when the shift brings a structural change or fails to bring one when one might be expected.

Il veut du pain.	Il ne veut pas de pain.
Je me sers du téléphone.	Je ne me sers pas du téléphone.
Je n'ai pas besoin d'encre.	J'ai besoin d'encre.
Je suis certain qu'il est venu.	Je ne suis pas certain qu'il soit venu.
Demande-le-moi.	Ne me le demande pas.
Ne lui en parlez pas.	Parlez-lui-en.
Il est encore ici.	Il n'est plus ici.
Il est déjâ levé.	Il n'est pas encore levé.

5. Change of tense: this can be used especially with verbs which have an irregular conjugation; it can also be used to practice the auxiliary verbs, the agreement of past participles, the position of adverbs

numɑ̃ʒrɔ̃	numɑ̃ʒərjɔ̃
vuzaple	vuzapəlje
numurɔ̃	numurrɔ̃
nurepɔ̃drɔ̃	nurepɔ̃drijɔ̃
Il pourrait dormir si vous vous taisiez.	Il aurait pu dormir si vous vous étiez tu.
Elle mourra.	Elle est morte.
Je ne la comprends pas.	Je ne l'ai pas comprise.
Je ne vois personne.	Je n'ai vu personne.
Il chante bien.	Il a bien chanté.

6. Replace noun with pronoun:

Je crois Marie.	Je la crois.
Je parle à Marie.	Je lui parle.

Je pense à Marie.	Je pense à elle.
Je joue au tennis.	J'y joue.
Lisez cette lettre à Jean.	Lisez-la-lui.
Ne lisez pas cette lettre à Jean.	Ne la lui lisez pas.

7. Replace a definite article with a possessive or demonstrative adjective:

Vend-il la maison?	Oui, il vend sa maison.
Vend-elle le livre?	Oui, elle vend son livre.
Connais-tu le fils et la fille de Jean?	Oui, je connais son fils et sa fille.
Je me souviens du roman.	Je me souviens de ce roman.

8. Change from animate to inanimate or from inanimate to animate:

Qui regardez-vous?	Que regardez-vous?
A qui pensez-vous?	A quoi pensez-vous?
Je pense à lui.	J'y pense.
Qui fait du bruit?	Qu'est-ce qui fait du bruit?
Ne vous moquez pas d'eux.	Ne vous en moquez pas.
Occupez-vous d'elle.	Occupez-vous-en.
De quoi avez-vous besoin?	De qui avez-vous besoin?
Je les entends.	Je les entends.
De laquelle parlez-vous?	De laquelle parlez-vous?

9. Give the antonym: this can be used when a structural change results.

J'y vais.	J'en viens.
Je m'en suis souvenu.	Je l'ai oublié.

10. Give a synonym: this can be used when a structural change results.

Je me souviens du numéro.	Je me rappelle le numéro.
Tout est moins cher au Canada.	Tout est meilleur marché au Canada.
J'ai dépensé environ vingt dollars.	J'ai dépensé une vingtaine de dollars.

11. Change from one interrogative pattern to another:

Est-ce que tu y penses?	Y penses-tu?
Est-ce qu'elle ne s'y habitue pas?	Ne s'y habitue-t-elle pas?

12. Substitute a word for another: this can be used when a structural change results.

Sa maison nous plaît. (idée)	Son idée nous plaît.
J'ai acheté une belle voiture. (vert)	J'ai acheté une voiture verte.
J'ai vendu une belle maison. (mon)	J'ai vendu ma belle maison.
Ecoutez-le chanter. (Jean)	Ecoutez Jean chanter.
Laissez-le tomber. (cours)	Laissez tomber le cours.
C'est Jeanne; je lui ai parlé. (voir)	C'est Jeanne; je l'ai vue.
Vous devez la chercher. (falloir)	Il faut que vous la cherchiez.
Que te faut-il? Du vin? (avoir besoin)	De quoi as-tu besoin? Du vin?
Parlez à l'étudiant et donnez-lui son livre. (étudiants)	Parlez aux étudiants et donnez-leur leur livre.

Celui que vous avez pris est plus cher que le mien. (celle)	Celle que vous avez prise est plus chère que la mienne.

This technique can also be used with pictures or sound effects. Examples:

Je vais à la maison. (picture of a church)	Je vais à l'église.
J'entends l'avion. (sound of a train)	J'entends le train.

13. Answer a question: this can be done by using a cue or imitating a model.

Où est-il? (école)	Il est à l'école.
Où va-t-il? (picture of a church)	Il va à l'église.
Que fait-il? (sound of a piano)	Il joue du piano.
Est-ce que c'est votre voiture?	Non, c'est celle de Jean.
Voulez-vous le livre de Paul?	Non, je veux celui de Jean.

14. Supply the question:

La pièce a six mètres de longueur.	Quelle est la longueur de la pièce?
Je veux du pain.	Que voulez-vous?
J'ai besoin d'encre.	De quoi avez-vous besoin?

The student can also be asked to give all the possible questions:

Ce matin, Jean a vu de la fumée près de la maison.	Qui a vu de la fumée près de la maison? Qu'est-ce que Jean a vu près de la maison? Où est-ce que Jean a vu de la fumée? Quand est-ce que Jean a vu de la fumée?

15. Shift from indirect discourse to direct discourse:

Dites-moi que je dis la vérité.	Vous dites la vérité.
Dites-moi de me lever.	Levez-vous.
Dites-moi de ne pas me lever.	Ne vous levez pas.
Dites-moi qu'il a conduit Marie chez elle.	Il l'a conduite chez elle.
Dites-moi que votre voiture marche bien.	Ma voiture marche bien.
Demandez-moi le prix de cette maison.	Combien est-ce que cette maison coûte?

16. Carry a message or a command to a third person:

Allez dire à Louis de ne pas se coucher.	Louis, ne vous couchez pas.
Allez dire à Jean qu'il faut qu'il vienne voir Paul.	Jean, il faut que vous alliez voir Paul.

17. Fill in the missing words:

Faites attention ... ne pas le casser.	Faites attention de ne pas le casser.
... est trois heures.	Il est trois heures.
Prenez tout ... vous avez besoin.	Prenez tout ce dont vous avez besoin.
Nous avons rencontré Pierre et Marie; nous nous sommes promenés avec...	Nous avons rencontré Pierre et Marie; nous nous sommes promenés avec eux.

18. Add or subtract a word and make the necessary changes:

Promenez-vous le soir. (ne...que)	Ne vous promenez que le soir.

Il te parle. (ne... que)	Il ne parle qu'à toi.
J'ai des amis. (bons)	J'ai de bons amis.
J'ai une maison. (beau, petit)	J'ai une belle petite maison.
Je viendrai; il pleut. (avant que)	Je viendrai avant qu'il pleuve.
Connais-tu ma vieille amie? (vieille)	Connais-tu mon amie?

19. Add emphasis:

C'est ma maison.	C'est ma maison à moi.
Il est venu.	Il est venu, lui.

20. Use the right form of the word:

Il conduit toujours très (prudent).	Il conduit toujours très prudemment.
Je suis content que vous (avoir) raison.	Je suis content que vous ayez raison.
Nous t'écrirons dès que nous (être) là-bas.	Nous t'écrirons dès que nous serons là-bas.

21. Reverse the order of the verbs:

J'ai besoin du livre que je prends.	Je prends le livre dont j'ai besoin.

22. Change the structure:

Prenez des billets. (je veux)	Je veux que vous preniez des billets.
Cet homme est beau. (c'est)	C'est un bel homme.
Je crois qu'il est venu. (il se peut)	Il se peut qu'il soit venu.
Je lui parlerai s'il vient. (quand)	Je lui parlerai quand il viendra.
Je partirai à moins qu'il pleuve. (si)	Je partirai s'il ne pleut pas.
Elles se sont fait leurs robes. (causative)	Elles se sont fait faire leurs robes.
Vas-y avant que le train parte. (noun)	Vas-y avant le départ du train.
Jean est un élève attentif. (superlative)	Jean est l'élève le plus attentif (de la classe).
Il est parti sans me voir. (sans que je)	Il est parti sans que je le voie.
La machine ne marche plus. (je/se servir)	La machine dont je me sers ne marche plus.

23. Combine two sentences into one:

Jean est malade; je le regrette.	Je regrette que Jean soit malade.
Il a plu; c'est possible.	Il est possible qu'il ait plu.
Je vais au théâtre avec lui; il le veut.	Il veut que j'aille au théâtre avec lui.
Je pensais au livre; voici le livre.	Voici le livre auquel je pensais.

24. Restore the missing words: the student is given some information in the form which is generally used in telegraphic communication and he is asked to restore all the missing words.

Arriverai gare du Nord samedi deux heures. Serais heureux vous voir plus tôt possible.	J'arriverai à la gare du Nord samedi à deux heures. Je serais heureux de vous voir le plus tôt possible.

25. Unscramble the message:

dès possible parlerai que je sera lui ce	Je lui parlerai dès que ce sera possible.

26. Add a unit: this can be used with numbers which present difficulty.

Il a quatre-vingt-sept ans.	Il a quatre-vingt-huit ans. /katrəvɛ̃ɥitɑ̃/

27. Build-up exercise: the student is given two sentences and he must proceed from one to the other, adding only one structural feature at a time.

Je joue au tennis -- Je n'y ai joué que deux fois.	J'y joue. J'y ai joué. J'y ai joué deux fois. Je n'y ai joué que deux fois.

Multiple choice responses

The following techniques are particularly useful for quickly testing the students' knowledge of the morphology of spoken French. The students hear the spoken stimuli and answer with a number or yes/no (the students should make the transformation mentally before selecting an answer).

1. Tell how many sounds are added when the subject becomes feminine:

Tu es marié. (0)	Nous sommes tout blancs. (2)
Vous seriez mort de peur. (1)	Je m'en suis plaint. (1)

2. State how many words change when the gender of the sentence is changed:

Ils sont chauds. (2)	Il est fier. (1)
Ils ont chaud. (1)	C'est une vieille amie. (1)

3. Indicate whether the following pairs of adjectives add the same consonant sound when shifted to the feminine:

Lourd/froid (yes)	Frais/blanc (yes)
Anglais/gros (no)	Doux/jaloux (no)

4. Tell how many sounds are added when the object pronoun becomes feminine:

Je lui ai parlé. (0)	Je les ai promis à ton frère. (1)

5. Tell how many words change when the number (singular/plural) of the sentence is changed:

Leur fille travaille. (0)	Les crayons n'écrivent pas bien. (2)

6. Tell whether the third person singular and the third person plural sound alike:

Il meurt. (yes)	Il s'assied. (no)

7. Tell whether the vowel sound of the root changes when the verb is shifted to the *nous* form:

Il gèle. (yes)	Ils apprennent. (yes)

8. Tell how many syllables are added when the verb is shifted to the *nous* form:

Tu oublies. (1)	J'appelais. (2)

9. Tell how many sounds are added when the verb is shifted to the present conditional:

Nous mangerons. (2)	Vous sifflez. (3)

10. Tell how many syllables are added when the verb is shifted to the future:

Il entre. (2)	Ils finissent. (1)

11. Tell how many sounds are added when a sentence is shifted to the inversion pattern:

Il ressemble. (2)	Vous croyez. (0)

12. Tell how many syllables are added when a sentence is shifted to the negative:

Nous hésitons. (1)

Je m'en suis souvenu. (2)

13. Tell whether the verb of the subordinate changes when the main clause is shifted from the affirmative to the negative (or from the negative to the affirmative):

Je crois qu'il est venu. (yes)

Je ne veux pas que vous parliez. (no)

14. Tell whether *me* is a direct object:

Il me parle. (no)

Il me cherche. (yes)

15. Tell whether the pronoun is animate (1), inanimate (2), or either (1/2):

Que regardez-vous? (2)

Qui cherchez-vous? (1)

Je le cherche. (1/2)

Nous en avons besoin. (2)

16. Tell whether the article changes when the sentence is shifted to the negative or affirmative:

C'est du pain. (no)

Ce ne sont pas de bons amis. (no)

J'ai des livres. (yes)

Il n'a pas d'amis. (yes)

17. Tell whether *des* changes to *de* when an adjective is put before the noun:

Ce sont des histoires. (yes)

Il se sert des livres de Jean. (no)

18. Tell whether the preposition and the article are contracted in the opposite gender:

Je parle aux deux fils de Paul. (yes)

J'habite près de la sœur de Marie. (yes)

19. Tell whether the preposition and the article are contracted in the opposite number:

Je parle aux frères de Jean. (yes)

Je me moque des amis de Paul. (no)

20. Tell to how many tenses these verbal forms belong:

saʃje (1)

aljɔ̃ (2)

21. Tell how many adjectives (adverbs, prepositions, etc.) there are in a given passage.

The following techniques can be used for quickly testing the students' knowledge of some points of French syntax.

22. Tell whether the object pronouns remain after the verb when it is shifted to the negative:

Habituez-vous-y. (no)

Parlez d'eux. (yes)

23. Tell whether the object pronouns would remain in the same order if the verb were shifted to the affirmative or to the negative:

Dites-le-nous. (no)

Ne me le montrez pas. (no)

24. Tell whether the preposition remains when the object noun is replaced with a pronoun:

Je pense à mes parents. (yes)

Dites-le à votre sœur. (no)

25. Give the number of the word which should be put in the blank:

Je ne veux pas que ___ aille au ___
sans ___. (1, 3, 2)

1. mon frère 3. théâtre 5. tu
2. eux 4. fête 6. payant

26. Indicate which one of the following words could not fit in the blank:

Il travaille ____. (4)   1. souvent   2. dur   3. vite   4. moindre

VOCABULARY

1. The student is given a French word; he has to choose from a list of English words the one which corresponds to the French word.

2. The student is given an English word; he has to choose from a list of French words the one which corresponds to the English word.

3. The student is given a French word; he has to choose from a list of French words the one which is the antonym (or synonym) of the given word.

4. The student is given a French word; he chooses from a series of definitions the one which fits the given word.

5. The student is given a definition in French; he chooses from a series of words the one which fits the definition.

6. The student is asked to complete a sentence; the cue can be a picture, a sound effect, a definition or a list of words. The missing word can be part of a phrase or idiomatic expression *(en retard; la parole est d'argent, mais le silence est d'or)*. If the context is not sufficiently clear, the first letter of the word can be given.

7. The student is given a French sentence; he is asked to give the antonym or synonym of an underlined word. Examples:

Elle est née en 1920.   Elle est morte en 1920.
Il arrive tôt.   Il arrive de bonne heure.

SPELLING

A dictation is a test of audio comprehension, phonology, morphology, etc. as well as spelling. Dictations can waste a great deal of time because most of the words the students write during a dictation are words which they do not need to practice. To avoid this waste of time, the students can be given a mimeographed sheet with the difficult words left out; the students fill in the missing words while the teacher reads the dictation. If the teacher would rather not use such a sheet, he can - while reading the dictation - emphasize certain words to be written by the students.

Spelling can of course be practiced without a dictation. For example, the student can be given a passage with missing letters, accents, cedillas or hyphens, and asked to fill them in:

Avez vous lu___ tou___ les journau___ francais que je vous ai apporte___?

He can also be asked to indicate how many words would change in the spelling if a sentence were shifted to the feminine or the plural:

Quel nouveau travail avez-vous commencé? (four written changes in the plural)

AUDIO COMPREHENSION

The sentences are read at the terminal behavior speed and are pronounced only once.

Accuracy

1. Indicate which gender is expressed (masculine, feminine or either):

mamejœrami (f)
tysrɛmɔrtdəpœr (f)
tylaprɔmiz (f)
œ̃bɔnelɛv (m)
ʒəmsɥimarje (either)
nulavɔ̃vy (either)
lœrzami (either)
tyteasisyrlɛrb (m)
nulavɔ̃fɛ (m)

2. Indicate which number is expressed (singular, plural or either):

ilparlogarsɔ̃ (either)
pɑ̃seosjɛn (pl)
ilparlosɛrvøz (pl)
prənesəlɥila (s)
ilparldygarsɔ̃ (s)
fɛtatɑ̃sjɔ̃omjɛ̃ (either)

3. Indicate whether the sentence refers to a person, a thing, or either one:

Que regardez-vous? (thing)
J'y pense. (thing)
Qui cherchez-vous? (person)
Duquel parlez-vous? (either one)

4. The student hears a statement and he has to state whether it is always true, sometimes true or always false.

5. The student hears a passage (description, dialogue, anecdote, newscast, radio or TV ad, etc.); he chooses from a series of printed statements the ones which are true about the passage.

6. The student hears a description (definition) of an object or a person; he must identify the object or person from a given list.

7. The student sees a sentence. He hears several statements and must select the one which would normally follow the printed sentence.

8. The student hears an incomplete statement; he chooses from a series of printed words or phrases the one which fits best as an ending.

9. The student hears a sentence; he chooses the correct printed English equivalent:

Je parle du frère de Marie.

1. Mary's brother.
2. Mary's brothers.
3. The husband's brother.
4. The husband's brothers.

10. The student sees one picture. He hears several statements about the picture and must identify them as true or false.

11. The student sees a series of pictures (totally or slightly different). He hears a statement or description and must indicate which picture is being talked about.

12. The student hears a passage where homonyms *(verre, vers, vert)* are used several times. The student has to determine from the meaning of the passage how many times one of the homonyms *(vert)* is used.

13. The student hears a command and carries it out (or pretends to carry it out): Comb your hair, knock on the door, dry your hands, wipe your feet, take off your glasses, thread a needle, etc.

14. The student listens to a story and answers questions about it or gives a summary. This technique tests audio memory as well as audio comprehension.

15. The student hears some sentences which have several meanings or sets of sentences with differences which American students have difficulty in hearing. He writes them in French or transposes them into English. Examples:

Il est ouvert.	Il est tout vert.	Il est trop heureux.	Il est trop peureux.
Ils sont pleins.	Ils sont plaints.	Quel livre as-tu lu ?	Quels livres as-tu lus ?
Il va la prendre.	Il va l'apprendre.	Je me passerai d'eux.	Je me passerai d'œufs.
Qu'en penses-tu ?	Quand penses-tu ?	Qu'est-ce que j'en sais ?	Qu'est-ce que Jean sait?
Ils se disent tu.	Il en verra là-bas.	Il demande où tu es.	Je viens voir un ami.
Ils se disent tout.	Il l'enverra là-bas.	Il demande d'où tu es.	Je viens de voir un ami.

Instantaneity

This can be tested with techniques 1, 2, 3, 4, 10, 11, and 13 above.

READING COMPREHENSION

Accuracy and speed of reading comprehension can be practiced and tested with most of the techniques used for audio comprehension. In addition, these two techniques can be used:

1. The student is asked to complete a passage from which several words have been deleted. He is supplied with a list of words (slightly more than the number of missing items) and fills in the blanks.

2. The student sees a reading passage where meaningless words have been added. He must cross out these words.

FREE EXPRESSION

1. After the students have read a short story, a novel or a play, they can be asked to:

a. give a summary.
b. change the text (make it happy instead of sad, add details, etc.).
c. give a dialogue version of a story or make a narration out of a play.
d. correct a series of false statements about the story.
e. invent a new ending (another possibility is to ask them not to read the last part of the book and try to guess the end; after they have given their own version, they can read the end in the book and compare).
f. tell why they like or dislike the story they have read.

2. The teacher tells the first chapter of a story (not known by the students) and has the students try to guess the second chapter. He then tells them what really happens in the second chapter and has them try to guess what happens in the third chapter, etc.

3. When pictures are used, they should reveal a particular aspect of French culture; wall pictures, slides, magazines or books can be used, but pictures in individual books are often better because the students can see more details.

We can use series of pictures depicting sequential actions (at the post office, at the bank, in a restaurant, at school, etc.). Such pictures can be used to practice not only the present tense, but also other tenses by asking questions such as *Que s'est-il passé?*, *Que se passera-t-il si... ?*, *Que se passerait-il si... ?*, *Que se serait-il passé si... ?* A picture can be described from several points of view; for example, a student may come out against the French shopping system (small neighborhood stores, open-air market) while another may point out its advantages. The action of a picture can serve as a basis for a dialogue; for example, if the picture represents a car accident, the students can take the parts of the two drivers, their wives, the policeman, the witnesses, a newspaper reporter, etc.

Cartoons in French publications can also be very useful. The students can explain why they are amusing and in which way French humor is different from American humor; they can supply captions.

4. One of the students pretends he is a well-known person (past or present); the other students try to discover who he is by asking him questions.

5. One of the students thinks of an object, a town, a country, an animal, etc.; the other students ask questions and try to identify what has been chosen.

6. The students look at a drawing of some object which is no longer in use (for example, a 17th-century farm implement or kitchen utensil); they try to guess what it is and what it was used for.

7. The students take a very common modern object (for example, a transistor radio battery) and try to explain to a "17th-century person" what it is, what it is used for, etc.

8. The teacher plays recordings of various sound effects. The students ask questions and try to identify the sounds.

9. Explaining the meaning of a proverb gives good results, not only because proverbs are part of the folklore and should be known, but also because such a technique forces the students to find concrete examples, to invent stories. For example, the students are told to put themselves in the position of a grown-up trying to explain to a child what is meant by *Loin des yeux, loin du cœur, Toutes les vérités ne sont pas bonnes à dire, Les murs ont des oreilles, Tout nouveau, tout beau.*

The same technique can be used with famous quotations and idiomatic expressions.

10. Word association games can be used; the students should explain why one word makes them think of another.

11. One of the students, or the teacher, can pretend to be a famous personality being interviewed on radio or on television.

12. The teacher can distribute a play with the part of one character missing. The students try to supply the missing lines. The same technique can be used with a short story with deleted paragraphs.

13. Discussing a topic is a frequently used technique. To make it more lively, the class can divide into two teams with a moderator.

CHAPTER TEN

THE FL TEACHER
AND THE MACHINE

147/148

THE TEACHER WITH HIS WHOLE CLASS

A teacher meets his whole class *n* times a week. Are there machines which can help him make his classes more effective?

Overhead projector

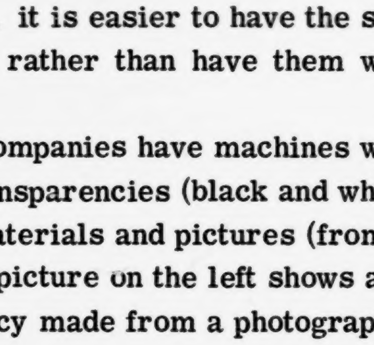
When writing on the blackboard, the teacher turns his back to the class. With an overhead projector, he can face his class and speak while writing on the projector with a felt pen. He can write on the projector more rapidly than on the blackboard and the material is more legible; it can be erased rapidly with a slightly moist cloth or Kleenex.

If the material does not have to be kept or referred to later, it is simpler to write directly on the glass of the projector; if the material needs to be kept for another class or if the teacher needs to refer to it several times during his class presentation, it should be written on transparent plastic sheets (plain or colored); to save additional time, these transparencies can be prepared in advance.

By placing several transparencies on top of each other, it is possible to create special effects (such as give an impression of movement), correct tests, make temporary additions to a text, etc. When giving a series of written questions, the answers can be revealed one by one by sliding a piece of paper over the transparency. A student (or the teacher) can write directly on the projector (the light being turned off) while a dictation is given to the whole class; the light is turned on for the correction. When the whole class is expected to criticize the compositions written by each student, it is easier to have the students prepare their compositions on transparent sheets ready for projection rather than have them write their compositions on the board.

Several companies have machines which can make overhead transparencies (black and white or colored) of printed materials and pictures (from loose pages or books). The picture on the left shows a teacher using a transparency made from a photograph in a book.

Overhead projectors are available with writing areas of different sizes; the 10"x10" size is preferable. There are several types of screens; lenticular screens usually allow a wider viewing angle than microbeaded screens, but the image is less bright (the diagram below shows that with a microbeaded screen the picture begins to become distorted when the viewing angle is more than 60°). Your choice of screen will therefore depend on the relative length and width of your classroom (you should try the screen in *your* classroom before buying it).



With an overhead projector, the room does not have to be darkened; shades, however, may be useful in classrooms with glass walls.

Whether the projector is mounted in the teacher's desk (picture on left) or whether it is on a mobile stand depends on whether the teacher prefers to sit or stand while he teaches. If the projector is mounted in the desk (that is, at a lower height than when on a mobile stand), the screen may have to be slanted in order to avoid the keystone effect (image wider at the top than at the bottom).

In our experience, the overhead projector has been a very versatile and useful instrument (this, however, does not mean that chalkboards can be eliminated; for example, they are useful for announcements which must remain posted for some time).

Tape playback and phonograph

Since there are times when the teacher wants his students to hear voices other than his own, to hear plays, to take tests with timed blank intervals for writing the answers, etc., a permanently mounted tape playback system with a good amplifier and well-placed loud-speakers is essential. A phonograph turntable (using the same amplifier and loud-speakers as the tape system) can be added, since there are times when it is easier to play a phonograph record than a tape copy.

Slide and filmstrip projector

If slides and filmstrips are shown often, the cost of a permanently installed projector in the language classroom is warranted (rather than waste time borrowing a machine from the A-V department, setting it up, returning it, etc.). To minimize the time loss caused by replacing projection lamps during class, long-life lamps should be used. It should be possible to have total and near-total darkness (for when the students need to write while viewing the pictures).

Sound movie projector

Whether a movie projector should be permanently installed in the language classroom also depends on the amount of use it will receive. It should be installed in a soundproof projection booth so that the noise of the mechanism will not interfere with the comprehension of the sound. For language work, the projector should have:

- a. A reverse switch so that you can show a given passage several times.
- b. A still-viewing mechanism so that the film can be stopped to study a particular frame.
- c. An output jack to copy the sound track on tape.

Video tape recorder

The cost of video tape recorders is now within the financial capabilities of most school systems. The FL teacher should be able to use a video tape recorder occasionally to record the students' performance in class (especially in dialogue practice) and to record his own teaching. The playback would show where and how improvements could be made to render the classwork more effective.

Electronic group installation

In this system (electronic classroom, language laboratory), the student listens to a tape through headphones. The teacher can listen to the students' responses and communicate with them (individually or in a group) through a microphone, headphones, and switches installed at the console. Whether audio-oral practice performed in class with the assistance of such an installation is more efficient (allowing the students to reach higher levels of accuracy and fluency) than audio-oral practice performed without it has been a source of discussion for more than fifteen years.

In the following analysis, we suppose that the teacher is qualified to teach French; obviously a student who wants to learn will learn more from a tape (no matter how boring) than from a teacher who does not know French.

We have already analyzed the value of machines for the improvement of pronunciation (page 13). We will therefore limit this discussion to audio-oral practice designed to improve accuracy and fluency on the morphological and syntactical levels.

The L-situation (live voice of the teacher in his classroom) and the T-situation (taped voice in the electronic classroom) follow the same basic sequence:

1. The students hear a stimulus.
2. Each student prepares his response and utters it (covertly or overtly).
3. Each student must compare his response with the correct response (except for the student whose response is evaluated by the teacher, either by live voice in L or over the monitoring system in T).

The proponents of the electronic class installation claim that T is better because in L a student is called on to answer aloud only a few times during a class while in T he answers *each* stimulus aloud. Our own experience, on the contrary, shows that the L-situation usually results in better learning than the T-situation. Our analysis is as follows:

1. Effectiveness of learning and motivation:

In T, the students make low spoken responses (they must be spoken low in order not to interfere with the students working in the surrounding booths); in L, all the students make covert or whispered responses and then a student is called on to make a loud (overt) response.

We feel that far too much emphasis has been placed on the loudness of the response. The essential element in the stimulus-response process is the *problem-solving phase*, that is the period during which the student - immediately after hearing the stimulus - energizes his mind to retrieve and assemble as quickly as possible the bits of information which are needed for the formulation of the response (the final aim being to reach a point where the problem-solving takes place so rapidly that it gives the impression of being non-intellectual and automatic). For maximum learning, the student *must try to solve each problem* as accurately and as quickly as possible, but these frequent bursts of mental energy are tiring and the process can be sustained only if the student is motivated and properly guided. The real question therefore is: Will motivation and guidance be better in L or in T?

In T, motivation tends to decrease rapidly because of:

a. the static environment of the booth.
b. the hypnotic effect of the voices coming over the headphones and the whispers coming from the surrounding students.
c. the unvarying and inflexible sequence "stimulus/response/self-evaluation".
d. the unreal situation which may result in producing students who can answer a machine but feel diffident and afraid when they have to speak with a person.
e. the lack of emulation, public reward and recognition.
f. the feeling of being caught in a teaching sequence prepared in advance which cannot be altered to provide the exact required degree of guidance which is different for each class.

In L, the teacher can use many techniques to maintain motivation:

a. he can give the stimuli either with his own voice or through the tape system of the classroom (see page 150), thereby providing a variety of voices whenever needed.
b. the students and the teacher can hear each other more clearly and observe their facial expressions.
c. since there are no booth separations, the teacher can move freely around the classroom; this constantly changing environment and the fact that the students' eyes are always occupied keep the students alert.
d. variety is also provided by the fact that the teacher can constantly change the sequence of events: he can call for an individual response or a choral response; he can have a student repeat a stimulus or a response; he can give part of a stimulus or response and ask a student to complete it; he can stop the drill and ask the students to try to recall the stimuli and responses that were used during the preceding few minutes; he can ask a student to evaluate some other student's response.
e. if the class is sufficiently homogeneous (as it should be), emulation drives the students to try to do their best; they can correct each other.
f. the L-situation is closer to real conversation than the T-situation; the students get accustomed to exchanging responses with a person rather than with a machine; they gain more confidence.
g. the L-situation is flexible; the students see that the teacher can guide them and make on-the-spot decisions according to their needs. The teacher can stop the drill whenever the students have reached the required level of performance or - on the contrary - he can lengthen a drill if necessary.

2. Amount of practice:

a. In T, after each stimulus, the tape contains a pause during which the students prepare and utter the response. If the pause is too long, the student must wait; if it is too short, he cannot finish preparing his response; in either case, some time is wasted. On the contrary, in the L-situation, the teacher can have an uninterrupted sequence; also, he can confirm a correct response with a nod or a smile, thereby avoiding wasting time on repeating a correct response.
b. In L, work can begin as soon as the students arrive in class and continue until the last second of the class period; in T, the headphones must be put on, the machines must be adjusted (partitions may have to be raised) before work can begin; the reverse process

must be begun a few minutes before the end of the period.

Thus, since less time is wasted in L than in T, the students can practice more sentences in the same amount of time, and they can go through more problem-solving phases which - as we have shown - is the all-important part of the audio-oral work.

3. Evaluation of responses:

In L, as in T, only one student at a time gets his response evaluated by the teacher (by live voice in L, over the monitoring system in T); the teacher's evaluation can be more accurate in L because he hears the student more clearly. Each of the other students must evaluate his response himself; his task of comparing his answer with the model is easier in L than in T because the model is clearer; for example, if the student says /døbɔ̃zelɛv/, /œ̃grɑ̃dami/ instead of /døbɔnzelɛv/, /œ̃grɑ̃tami/, his chances of detecting his errors are greater if he can compare his response with the teacher's live voice instead of comparing it with the recorded voice.

4. Remedial correction:

One of the main points advanced by the proponents of electronic classrooms is that in T the teacher can monitor the students, detect those who need help and give individual tutoring while the rest of the students go on working with the tape. This plan is commendable, but it is difficult to carry out in the T-situation because:

a. the teacher can help only one student at a time. No matter what process is used to determine who should be helped, the teacher runs into difficulty. If he divides his monitoring time between all the students, each student can be helped for only a few seconds; during the rest of the period, he is left to himself. If the students have a high proportion of correct responses, the teacher spends most of his time hunting for wrong responses; if the proportion of wrong responses is high, only a few of the students who need help receive it. If he uses a "call" system (the students press a button when they want help), he may be faced with several calls at the same time and -of course - the students who call for help are not necessarily those who need it the most. If the students can do the drill correctly, why monitor? If the drill is too difficult for them, they need constant help, not just a few seconds here and there.

b. When the teacher hears an error, he cannot readily tell the degree of help the student needs. Sometimes, hearing the correct response on the tape is sufficient to bring back understanding and prevent further errors; sometimes, the student needs a complete remedial drill. In the L-situation, facial expressions make it easier to distinguish between these two types of errors.

c. It is more difficult to give clear and concise explanations over a monitoring system without seeing the student's face than in face-to-face communication where the student's facial reactions tell the teacher how well he is being understood.

d. The time spent on the explanation tends to increase the gap between the better and the poorer students; when the student returns to the tape, he has missed whatever went on while he was listening to the teacher and it will take him some time to find out what the work is now about. The more help a student needs and receives from the monitoring teacher, the less practice he can get from the tape; it becomes a vicious circle.

The fact is that the unavowed purpose of monitoring is disciplinary; it assumes that the students do not like to work and that the fear of being caught will make them work. The advertisements released by the language laboratory companies prove this point; they are proud to claim that their monitoring systems "have no clicks or level changes that could alert the student"; many also recommend that the console be installed in the rear so that the students can be watched without knowing who is being watched. But even as a disciplinary device, monitoring is not really effective. If a student is caught not answering, he can always claim that he did not understand the stimulus, that his machine is not working properly, etc. Trying to force a student to exercise his mind in an electronic classroom is just as futile as trying to force him to read in the library. We can force him to be physically present in front of a machine or in front of a book, but we cannot (at least in our society) compel his mind to be attentive.

In the above discussion, we deplore the financial waste and the lack of efficiency which occur when a teacher and an electronic installation are used at the same time with the same students. The purpose of such an installation should be to free the teacher. For example, if the teacher has a heterogeneous group, he could divide his class and have some students work with the machines while he works with the others. The fundamental problem is this: Even if we use as much as possible of the class time for audio-oral practice (making most of the written work self-instructional) and even if we use the class time as efficiently as possible, the traditional number of weekly class meetings (three in college, five in high school) is not enough to give the students the audio-oral practice which is required for high levels of performance in speaking and understanding. If our profession is serious about the "audio-lingual" objectives, then steps must be taken to provide the students with more audio-oral practice (at least seven hours a week). It may be difficult in some high schools to find two or three extra periods for French, but it is certainly not impossible.

Should this extra audio-oral practice be given by a teacher or by a machine? The answer depends on their relative cost and effectiveness.

The cost of giving this extra instruction by machine depends on several factors: cost and maintenance of machines, cost of buying commercial tapes and/or hiring speakers and technicians to record and duplicate the tapes, cost of hiring supervisory personnel, property costs in that geographical area, cost of theft and vandalism.

As an example, let us examine our first-year French course at Hollins College. At present, the students have four class meetings and spend an average of five hours per week with a machine in individual rooms without any teacher's help. The property costs are low, there is no vandalism or theft and the little supervision which is needed is done by scholarship students; the use of an individual room (including the cost and maintenance of the equipment) is less than 40 cents an hour per student. Providing the 16 students with enough live instruction to make the laboratory unnecessary would be far more costly; since we estimate that four class meetings would be necessary to make up for the five laboratory hours, the cost per year would be about $3,000 (one third of the load of an instructor earning $9,000) and since the classes at Hollins meet for 28 weeks, the cost per hour per student would be about $1.70 ($3,000 divided by 28 weeks x 4 hours x 16 students). At Hollins College, the use of machines is therefore cheaper than the use of human personnel, but the reverse can easily be true in areas where the cost of building, maintaining and supervising the laboratory is high.

In theory, this individual work in the laboratory can be more effective than the work with the teacher in a traditional or electronic classroom; the students use only individual tapes, they can work at their own best speed, they can concentrate on their particular needs without being slowed down by other students, but in practice the amount of machine instruction which a student can use effectively depends on his aptitude and especially motivation.

There cannot be, therefore, one single best solution applicable to all cases. The relative amount of live instruction and machine instruction has to be decided according to local conditions and the students' aptitude and motivation.

INDEPENDENT STUDENT USE OF MACHINES

After a school has decided that its FL objectives and its students' ability and motivation justify the installation of a language laboratory for individual student use, a great number of decisions have to be made in order to have an installation that will fulfill its intended purpose.

Equipment

1. The machines should have the following tape motion controls:

a. A button or switch to start and stop the tape instantaneously; this device, like all the others below, should be noiseless and should require only a very small amount of physical effort to be activated.

b. A rewind switch which, when pressed, causes the tape to shuttle rapidly backward; during this rewinding, the tape should be slightly removed from the heads to eliminate headwear, but close enough to pick up the magnetic patterns and let the student identify the various sections of the recording; upon release of this device, the tape should return immediately to normal forward speed in playback mode.

c. A one-sentence backspacer which, when pressed, causes the tape to move back to a preceding (inaudible) tone on the tape; if a tone is recorded in between each sentence, the backspacer returns the tape to the beginning of the sentence just heard by the student.

d. A fast forward switch which functions like the rewind switch but moves the tape rapidly forward.

The tape should not spill or be submitted to undue tension when the machine is shifted from one function to another.

2. The equipment should be able to function continuously without overheating; it should be lubricated for life. It should have no noisy vibrations.

The tape speed should be accurate and constant (no flutter and wow). The heads and circuits should meet definite specifications, but they should also provide sound pleasing to the ear and easily distinguishable consonants. (This ear test should be performed by several persons. Each person should listen to a series of nonsense words to determine whether sounds such as /f/, /s/, /ʃ/ are clearly reproduced by the machine; he writes the words and then compares them with a master list; it is essential to use nonsense words since one tends to guess the meaning when the words are from one's own language.)

3. With structural drills (morphology and syntax), there is no need for the student to record his responses; it is more effective to work with two drills giving the answers aloud without recording them than to work with one drill and then listen to the same drill with one's recorded responses. With pronunciation drills, only a very few students can make worthwhile progress by recording their pronunciation and evaluating it by themselves (see pages 12-14). Therefore, only a small proportion of the machines need to have a recording circuit. This recording circuit should be built so that it can give *immediate* and *repetitive* playback: the student hears the sentence he must imitate, he records his imitation and then can hear *immediately* the playback of the model and his imitation; the system keeps playing back the recording until the student has completed his evaluation and is ready for the next sentence. This immediate and repetitive feature can be constructed in several ways:

a. It can be done by using a tape loop going around a series of record/playback heads. A system of tones can activate whichever head is necessary to record and play back so that the time lapse between each repetition is less than one second.

b. It can be done by having the student record his voice during blanks left on the drill tape. At the end of each utterance recorded by the student, the tape skips back to the beginning of the teacher's sentence and plays the model and the imitation as many times as required.

c. It can be done by using a metal magnetic drum which turns back and forth like the balance wheel of a watch (except that the return movement is much faster than the forward movement). This drum stores the teacher's last utterance and the student's imitation.

d. It can be a magnetic disc with automatic return of the record/playback head to the groove preceding the teacher's model. With a disc turning at 120 revolutions per minute, the time delay between each playback would be less than one second.

e. It can be a combination of two loops: loop no. 1 provides the immediate playback while loop no. 2 provides the repetitive playback. When a recording is made on loop no. 1, a device measures its duration and adjusts the speed of loop no. 2 so that it is possible, while playing back loop no. 1, to copy it on loop no. 2 leaving only an insignificant amount of tape in between the beginning and end of the recording on loop no. 2.

4. Self-monitoring (audio-active installation) should also be a matter of individual choice. Self-monitoring consists in being able to listen to oneself over the headphones at the same time one is speaking. It is true that speaking without self-monitoring while wearing a pair of close-fitting headphones may give an unusual sensation because then we hear ourselves nearly entirely through bone conduction; electronic conduction helps restore the usual way one hears oneself (but there is no evidence that it influences the learning process). We have found that when a self-monitoring circuit is optional, some students prefer to turn it on while others do not (the proportion is about half and half). Of course, no such circuit is needed when the students listen to the tape with a loud-speaker.

5. Slide viewers should be installed in some of the listening rooms (or booths). Slides are preferable to filmstrips because they provide more flexibility of use and last longer (filmstrips get scratched and the sprocket holes get torn). We need this type of viewer:

a. quiet; lenses easy to clean; lamp easy to replace; little heat from lamp; lamp lasting a long time (this can be done easily and cheaply by installing a diode which cuts the current in half and still leaves plenty of light for viewing).

b. able to project at least 50 slides in a row; does not jam; automatically returns the slide holder to the first slide after a student has completed his assignment; can be returned to a previous slide; changes slides by quiet push-button operation.

Some listening rooms (or booths) can also be equipped with individual movie projectors or television screens for the audio-visual exercises where motion is essential (study of gestures, some cultural contrasts, plays, dances, etc.). Stereophonic listening may make such exercises more realistic.

6. A few years from now our technological resources will probably be quite different; we may have entirely new means of storing and retrieving audio-visual information, means which may allow several students to use the same recording simultaneously and independently (listening to and viewing different sections of the same recording). We may have devices which will analyze the student's spoken responses and tell him whether they are right or wrong and, if they are wrong, where and why. Homes (and dormitories) may have audio-visual receivers giving immediate dial access to audio-visual libraries all over the country.

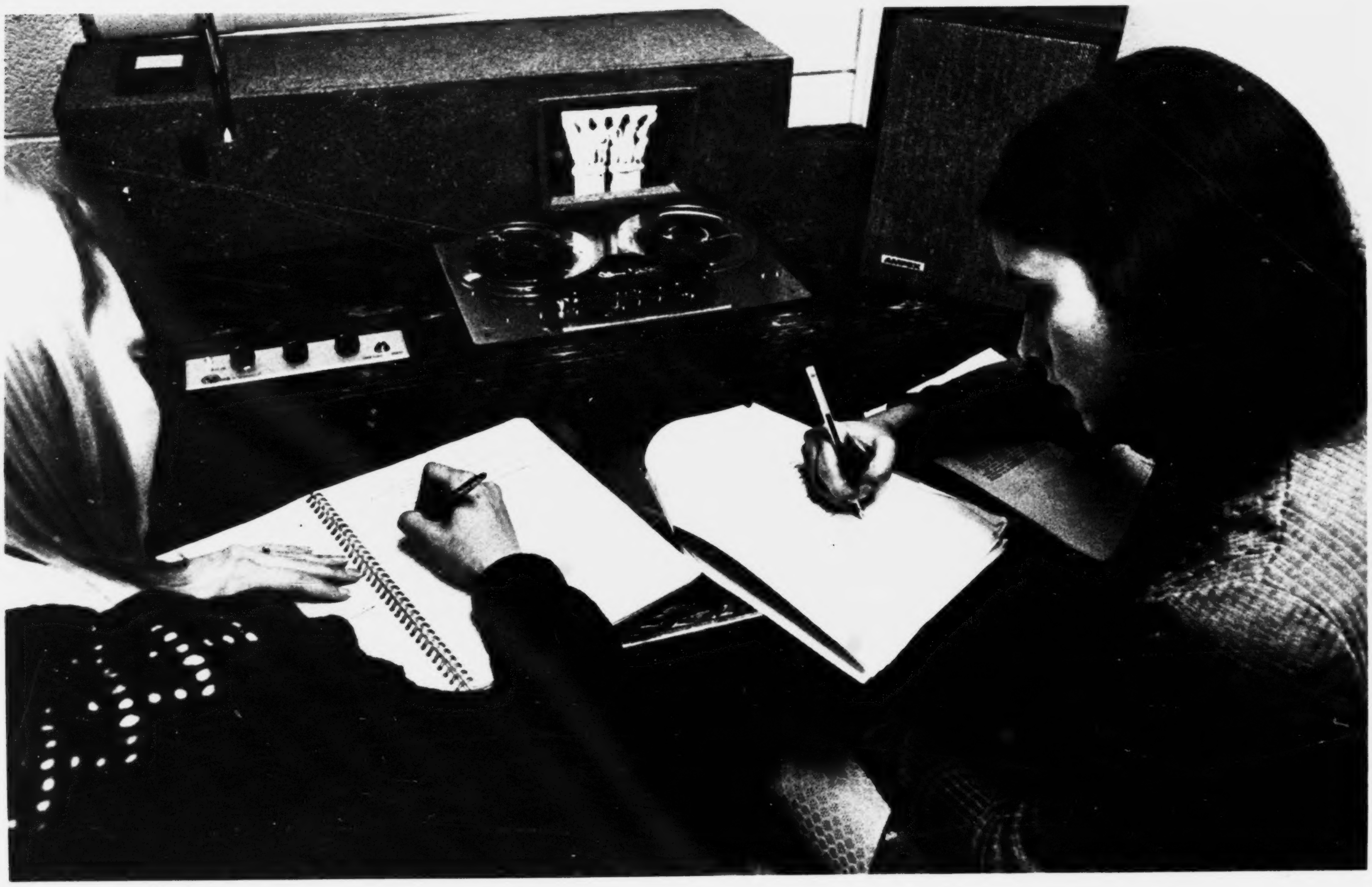
Installation

1. The student must be able to control all the functions on his tape machine. Whether the machine is in front of the student or in a remote location (leaving only the switches in front of him) depends on the school conditions. In a non-remote installation, the student picks up a tape copy of his assignment as he arrives at the laboratory, enters an individual listening room (or booth), places the tape on the machine; when he is finished, he rewinds the tape and returns it to the tape library. In a remote installation, the student tells the attendant that he needs reel *x;* the attendant places the reel on the machine corresponding to the individual room (or booth) the student is going to use. A remote installation makes maintenance easier but requires more personnel. In either case, it is nearly impossible - except in the richest schools - to have an installation with enough machines and enough tape copies to allow *any* student to come to the laboratory at *any* time, listen to *any* tape, and stay as long as he wants. A solution is to have the students sign up at registration time for *n* periods of language laboratory use per week; since some students will occasionally find that the number of weekly periods for which they have signed up is insufficient, a certain number of time slots should be reserved for such cases.

2. Working in an individual soundproof listening room with loud-speaker listening is preferable to working in a booth with headphones because:

a. an individual room allows more physical movement; the student is not tied to the machine by the headphone cord. He does not get as tired physically.

b. it allows two or three students (see picture) to work together; this helps sustain motivation



and provides for more reliable self-evaluation.

c. loud-speaker listening is clearer, more natural and less tiring than headphone listening; it is also cleaner (dirty hair, skin eruptions may pose problems with headphone listening). Students who become used to hearing French through headphones may have difficulty adjusting to hearing French with normal volume; prolonged headphone listening may damage the ears.

d. the student can give responses in a natural voice with normal loudness.

The cost of building individual rooms is not much greater than that of building booths, especially when the laboratory is to be installed in a new building.

3. To help sustain alertness and motivation, careful attention should be paid to the heat, humidity and light. The rooms (or booths) and machines should have an attractive design. Acoustic tiles should be avoided; their shifting patterns distract the student. The color of the paint on the walls and the shape of the room can give an impression of large size and help prevent claustrophobia. Well-chosen pictures (especially landscapes) can contribute to the impression of size and give the student something to hang his eyes on while he is working on audio-oral drills.

4. The term *language laboratory* is rather unfortunate because it is not properly a laboratory and it should not be limited to language. Terms such as *Learning Center* or *Audio-Visual Study Center* would be more appropriate. Its logical location is in the library because all the audio-visual resources should be available in one place (as the student reads a play, he can see it on a videotape).

THE RECORDING STUDIO AND CONTROL ROOM

Any school which intends to make frequent use of tapes should have a properly equipped recording studio and control room.

Recording studio

The quality of the recordings made in a studio depends considerably on the resonance of the studio. A room with a cubical shape or with dimensions which are multiples of each other is very bad for recording. For best results, some acoustical engineers suggest these proportions: 1 to 1.25 to 1.6 (for example, 8'x 10'x 12 3/4'). The walls should be slightly off parallel; they should have heavy pleated drapes which can be drawn so that the resonance of the entire wall area can be modified according to the voice of the speaker; the best results are usually obtained when opposite walls have opposite degrees of absorption (one hard surface wall facing a wall with the drapes closed); movable sound screens made with muslin bags filled with glass wool can also be used to change the room resonance. The ceiling can be covered with cloth; there should be a thick carpet on the floor. The furniture should be made of wood; the table should be covered with felt and the chairs should be upholstered.

The lights should be incandescent because fluorescent lights tend to become noisy. The heating system should be absolutely silent. It should be possible to turn the air conditioning off while a recording is being made; the air conditioner should be powerful enough to change the air in the studio very rapidly between two recording sessions. The studio should have a double door; each door should have an expanding flap which comes down to the floor when the door is closed; the three sides of the frame should have a rubber gasket. The window should be a double plate glass window; for better acoustics, the side in the studio should be slanted at an angle of about 15 degrees from the vertical. Also for better acoustics, the window should not be too large (5 feet by 3 feet is satisfactory). This window allows the person who is recording to see the technician operating the equipment and to communicate with him visually. If the

person records without the help of a technician, he can see the machine and check that the tape recorder is working satisfactorily; he can also see the VU meter and adjust his voice accordingly. There should be some electrical outlets in the studio. Provisions should be made for the microphone cable from the studio to the control room. An intercommunication system is necessary between the studio and the control room.

The control room

The control room contains the equipment for the preparation of the master tapes and for the duplication of the copies to be used by the students.

It is preferable to have this equipment built in; it looks neater (no exposed wiring); it provides for better heat dissipation; it stops the indiscriminate borrowing of delicate equipment. The equipment should be easily removable for repairs. All this equipment should be equipped with hour meters to show the cumulative running time (these meters make it easier to take care of the preventive maintenance which must be performed at regular intervals). The heat and humidity should be carefully controlled; the heating units should not be installed near the equipment.

1. Master tape recorder: it should be a professional machine meeting at least the following specifications: frequency response, 30 to 15,000 cycles (±4 db) at 7½ ips; signal-to-noise ratio, 55 db; flutter and wow, less than 0.2%; timing accuracy, ±0.2%; tape speeds, 7½ and 15 ips; built-in mixer.

It should be a full-track machine since: a) the output and signal-to-noise ratio of a full-track machine is higher than that of a comparable half-track machine, b) only one track is used when preparing a master tape recording (using two tracks makes it impossible to edit the tape), c) a full-track tape plays without difficulty on any type of tape machine.

This machine should have a separate playback circuit for monitoring from the tape and for the immediate comparison of the input signal and the recorded signal.

2. Amplifier and speaker: they should be professional units of a quality comparable to that of the master tape recorder.

3. Turntable: you do not need a complete phonograph with a full amplifier and speaker since you only want to copy records on tape (if the records have to be played through a loud-speaker, you can use the same amplifier-speaker as the one for the master tape recorder). This turntable should be a professional unit, vibration-free, with four speeds: 78, 45, 33 1/3 and 16 rpm (revolutions per minute), and with a built-in stroboscope to check the speed of the turntable; it should have a built-in spindle for 45 rpm records and should be wide enough to accept 16" records. It should not be an automatic record changer (these units can damage the records and do not allow free movement of the arm from one part of the record to another). The pickup arm should be a high-quality unit; the stylus pressure should be adjustable with a weight, not with a spring. Some of the best turntables are manufactured by Acoustic Research, Inc., 24 Thorndike Street, Cambridge, Mass. 02141; Garrard, Westbury, N. Y. 11590; Rek-O-Kut, 2227 N. 31st Street, Milwaukee, Wisconsin 53208.

Great improvements have been made in cartridges (see *Consumer Reports*, March 1967); they provide better fidelity and minimize the wear on the records; good ceramic or magnetic cartridges cost between $10 and $70; a diamond stylus is preferable. Most voice records are monophonic but since you are likely to have occasional stereophonic records, you should have a stereo cartridge. If a preamplifier is needed between the cartridge and the tape recorder input, it should be properly matched.

4. Radio: a tuner (radio without an amplifier-speaker) is sufficient. It should be able to receive broadcasts in AM (amplitude modulation), FM (frequency modulation), and SW (shortwave). Such a tuner needs at least two antennas; they should be directed antennas and of the proper lengths for the stations you want to receive.

5. Duplicator: tape duplicators are described on pages 175-176. The quality of the duplicator must be such that it should be practically impossible to tell a copy from the master (a good way to check the quality of a duplicator is to make several generations of copies: the master is copied; this first copy is used to make a second copy; this second copy is used to make a third one, etc.; the quality should remain acceptable at least until the tenth generation).

6. Portable battery recorder: a portable recorder should be available to make candid recordings. Some of the best machines are manufactured by Nagra, Fi-Cord, Wollensak, Miniphon, Uher.

All the connections between the master machine, turntable, radio tuner, amplifiers, speakers, and duplicating units should maintain perfect contact and grounding at all times. All these machines should be installed in close proximity so that the patch cords will be as short as possible.

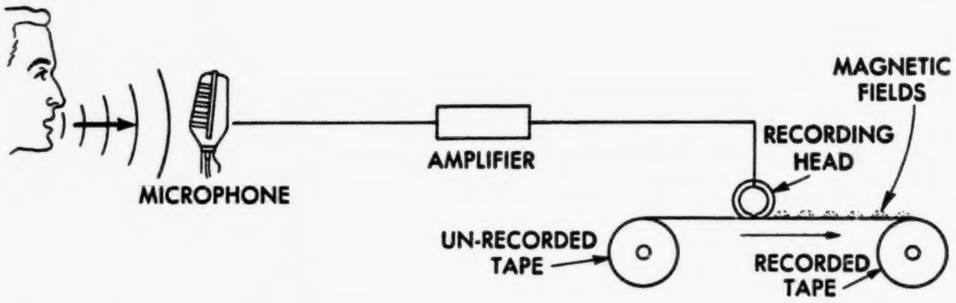
CHAPTER ELEVEN

OPERATION AND MAINTENANCE OF EQUIPMENT

The work of the FL teacher can be made more efficient if some machines are used. The teacher does not need to be an expert in electronics, but he should understand how the equipment operates and he should be able to make simple repairs.

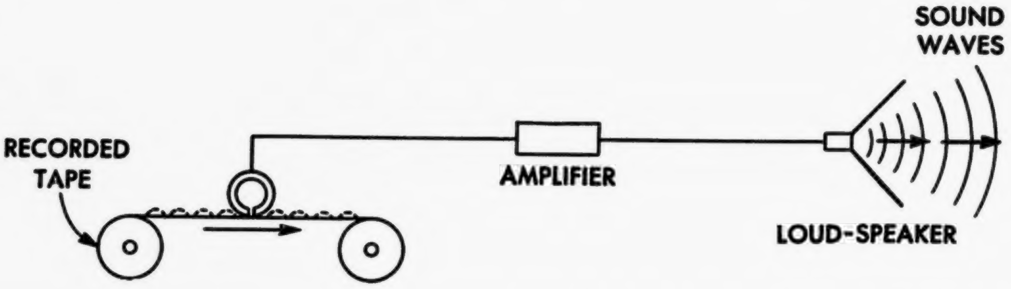
PRINCIPLES OF MAGNETIC RECORDING

1. Some substances (iron, iron oxide, steel, etc.), when placed in a magnetic field, become magnetized and acquire their own magnetic field. This drawing shows how this property has made magnetic recording possible:



The sound waves coming from the speaker's mouth are changed into electrical current by the microphone; this electrical current of varying intensity is amplified by the amplifier and sent to the recording head where it generates magnetic fields of corresponding varying intensity. As the tape moves past these magnetic fields, its surface (which is covered with a thin layer of iron oxide) becomes magnetized.

2. When the magnetic fields recorded on the tape are moved past the playback head, a current is induced in the head in proportion to the strength and direction of the magnetic fields.



This current is amplified by the amplifier and sent to a loud-speaker which transforms the current into sound waves.

TAPE RECORDERS

The tape transport

1. The motor(s): Power is needed to pull the tape in front of the heads when recording or playing back (record/play function) and to move the tape rapidly forward and backward (fast forward and rewind functions). This power can be supplied by one, two or three motors; machines with only one motor must have a rather complex system of mechanical linkages to apply this single source of power to the three functions (record/play, rewind, fast forward); machines with two motors usually use one for record/play and rewind and the other for fast forward; machines with three motors use one for each function. Machines with two or three motors are not necessarily better than machines with a single motor; quality depends primarily on the care with which the mechanism is engineered and built.

There are two basic types of motors: induction and synchronous (hysteresis). Synchronous motors are more expensive, but they provide constant tape speed, even though there may be variations in the line voltage.

2. The capstan-flywheel assembly: The movement of the motor is transmitted to this assembly through a belt or an idler wheel; it is the capstan which, in the record/play function, pulls the tape in front of the heads. The purpose of the flywheel is to keep the speed of the capstan stable.

3. The pressure roller: In the record/play function, this rubber roller holds the tape against the capstan and thus allows the capstan to move the tape. The machine should not be left idle in the record/play function; a flat spot or bump would develop on the pressure roller.

4. The pressure pads: These are felt pads mounted on a spring arm which hold the tape in close contact with the heads. On some machines, to eliminate the need for pressure pads, the heads are placed along a curved line and close contact with the tape is maintained by carefully adjusted drag braking on the supply reel.

5. The supply (feed) reel, the take-up reel: The supply reel is the reel which unwinds the tape when the machine is in the record/play function; the take-up reel gathers up the tape after it has passed in front of the heads. The mechanism must provide hold-back tension on the supply reel and take-up tension on the take-up reel when the tape is played; in fast forward and rewind positions, the brake must apply slightly on the reel which is getting empty so that the tape will not spill. When the tape is stopped from any function, the brakes must be applied in such a way that the tape will not spill, break, or stretch (and that requires that slightly more braking power be applied on the reel which is emptying than on the reel which is filling).

The tape transport functions (record/play, stop, rewind, fast forward) can be performed mechanically (by actuating levers or knobs) or electrically (by pushing buttons which energize solenoids).

6. The speed selector: The faster the tape moves past the recording head, the better the quality of the recording is. The following speeds are now available: 15 ips (inches per second), 7½ ips, 3 3/4 ips, 1 7/8 ips, 15/16 ips. The 15 ips speed is found only on professional machines; 15/16 ips is found on machines where the quality of reproduction is not too important. Most tape recorders provide one of these combinations: 7½ and 3 3/4 ips, 3 3/4 and 1 7/8 ips, or 7½, 3 3/4, and 1 7/8 ips. Note, however, that speed of tape travel is only one of the elements which govern the quality of a recording; 3 3/4 ips recordings made on a machine with a good electronic design can be better than 7½ ips recordings made on a machine with a poor electronic design.

7. The safety lock: This is a device which prevents accidental passage into record position (and therefore accidental erasure).

8. The pause button: This feature (also called pause bar, edit knob) allows the tape to be stopped and restarted instantaneously. Some machines have a switch which stops the tape and rewinds it as long as the switch is pressed and which restarts the tape as soon as the switch is released. On some machines, the switch rewinds the tape to the beginning of the sentence which has just been heard and starts the tape again automatically; this requires a device which records and reads electronic impulses in between each sentence.

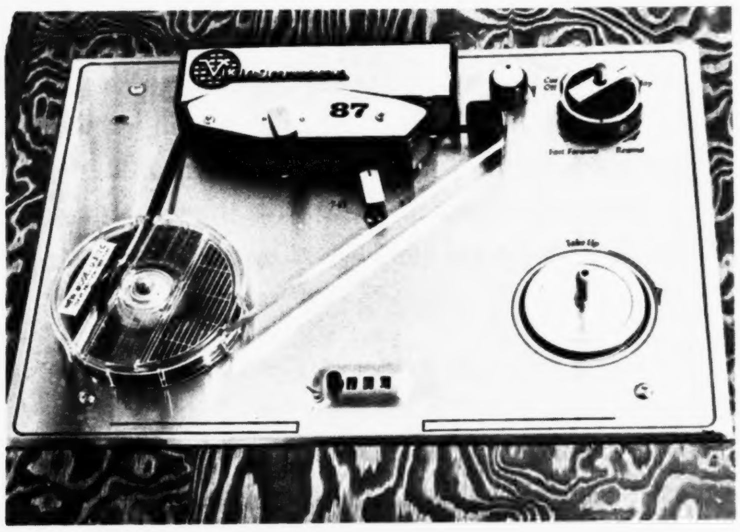
9. Tape-handling systems: The two pictures at the top of the next page show the two basic tape-handling systems. The picture on the left shows the reel-to-reel (hub-to-hub) system and the picture on the right shows the endless loop system (an endless tape loop on a single hub).

The endless loop has two main drawbacks:

a) The rewind and fast forward functions cannot be used: if you make an error while recording, you cannot back up the tape to erase and re-record; if you want to listen to a sentence again, you must wait until it comes around again; you cannot move the tape back and forth rapidly to locate a particular section.

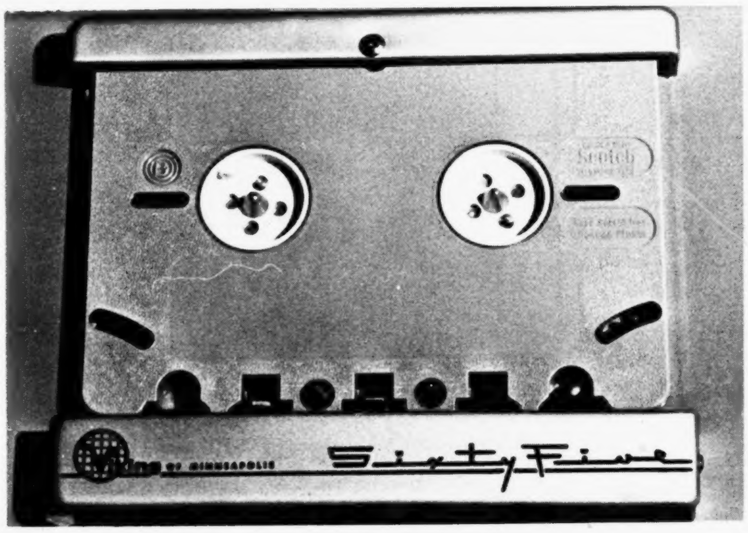
b) When recording, it is difficult to adjust one's rate of speaking so that the program will exactly fit the length of the loop.

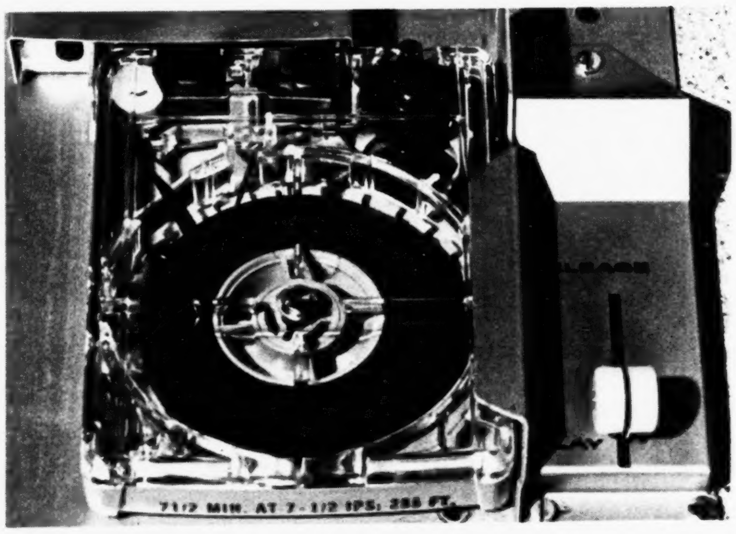
The advantage of the endless loop is that it can repeat the same program continuously.



In the pictures above, the tape has to be threaded by hand (placed in front of the heads and in between the capstan and pressure roller). To avoid this manual handling of the tape, the reel-to-reel system and the endless loop can be enclosed in a self-threading plastic shell. The term *cartridge* is used to refer to the enclosed endless loop and the term *cassette* is used to refer to the enclosed reel-to-reel system.

The pictures below show tape recorders which have been built to handle self-threading cassettes and cartridges (the cassette or cartridge is pushed into a slot and the tape places itself properly in front of the heads).





The reel-to-reel cassette is a considerable improvement over the conventional reel-to-reel system; the tape is fastened to the hubs and stops automatically when it comes to the end; the cassette can be removed and stored without rewinding the tape (work can be resumed wherever it was interrupted). However, it should be handled with care; it may break and come apart if dropped.

The electronic section

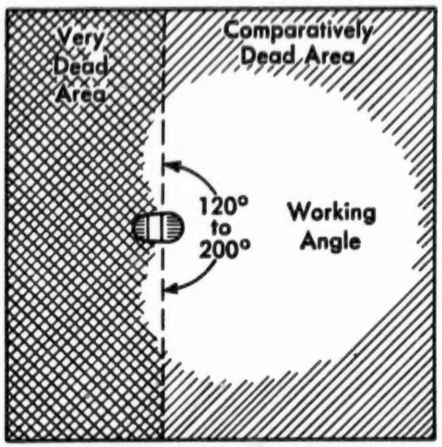
Microphones

If, for a given sound, one microphone produces a higher output (volume) than another, it is said to have higher *sensitivity*. If a microphone reproduces a given sound with more faithfulness than another, it is said to have better *frequency response*. The relative sensitivity of microphones is measured in decibel (db) ratings; since the numbers are negative, a microphone described as having a -50 db output will give a louder output than a microphone with a -55 db output. The frequency response is measured in cycles per second and decibels; a good microphone should have a nearly uniform (flat) response from 50 to 15, 000 cycles per second. Excellent frequency response and high sensitivity are two characteristics which usually do not go together; a microphone which has a greater output than another is usually less faithful.

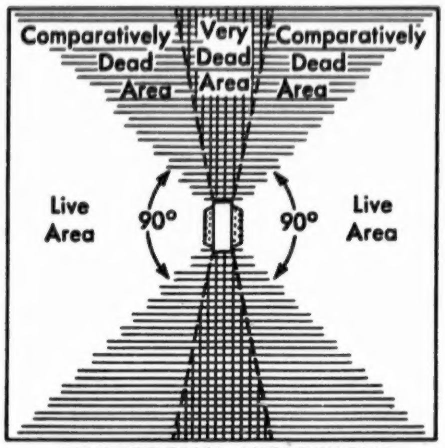
A microphone with excellent frequency response and low output cannot give its full performance unless it is fed into a high-quality recorder which will be able to amplify its low output without adding unwanted noise. It is a waste of money to buy an expensive microphone for a cheap recorder since the sound chain cannot be any better than its weakest link.

Good-quality dynamic or ceramic microphones are preferable for school use because they can provide a satisfactory combination of frequency response, sensitivity and sturdiness. The other types of microphones vary greatly in quality but they all have some characteristics which make them unsuitable for school use: crystal microphones are too fragile; controlled magnetic microphones may induce a loud hum if placed near the tape recorder; ribbon (velocity) microphones are too expensive and too fragile. (Even the least fragile microphones should be treated with care. They should never be dropped. Also, you should not make the common error of blowing into them to find out whether they are live; instead, just tap the case lightly with your fingernail.)

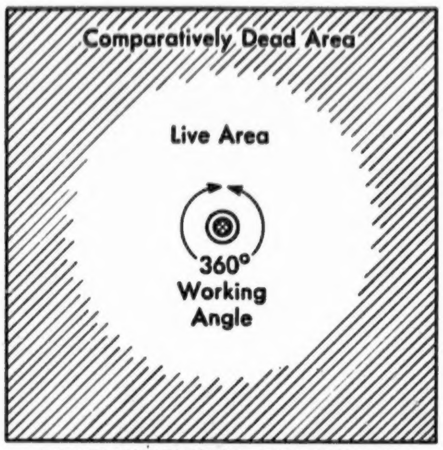
Microphones can be designed so that they will be unidirectional (cardioid), bidirectional, or omnidirectional (all-directional). The unidirectional microphone picks up mostly the sounds produced in front of it, thereby minimizing background noise; the bidirectional microphone picks up sounds from two directions and is desirable when you wish to record two persons talking face to face. The omnidirectional microphone picks up sounds equally well from all directions; it is recommended for recording a panel discussion or a conference.



UNIDIRECTIONAL MICROPHONE



BIDIRECTIONAL MICROPHONE



OMNIDIRECTIONAL MICROPHONE

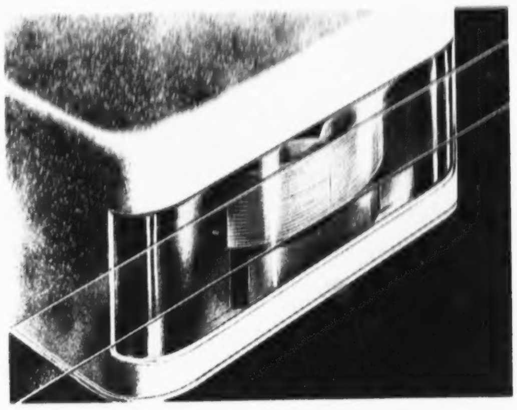
The microphone input of a tape recorder can be of the high-impedance (Hi-Z) or low-impedance (Lo-Z) type. High-impedance microphones should be used with cables measuring less than twenty feet;

longer cables introduce a loss of quality. Low-impedance microphones can be used with very long cables without loss of quality.

High-impedance microphones should be plugged into high-impedance recorders, and low-impedance microphones should be plugged into low-impedance machines. If you want to use a long cable and a low-impedance microphone with a high-impedance machine, you can do it by adding a matching transformer (the cable between the transformer and the machine input must be short). Two matching transformers are needed if you want to use a long cable and a high-impedance microphone with a high-impedance machine.

Heads

The essential part of a head is the coil or electromagnet inside. The electromagnet is bent into a circular shape with the poles almost touching. The distance between the poles is called the gap; the smaller the gap, the higher the frequency range of the machine can be. On present machines, the gap is usually less than 0.0002"; in the picture on the left, the size of the gap has been greatly increased to make it easier to see.



The heads on a machine must perform three functions: erase, record, playback. Most professional machines have a separate head for each function. The tape passes in front of the erase head, then the recording head, then the playback (reproducing) head. With such an arrangement (and with a studio of the type described on page 158), it is possible for the technician to monitor from the input or from the tape. When monitoring from the input (source), he listens to the signal that is being sent to the recording head, but he has no guarantee that the sound is properly recorded on the tape. When monitoring from the tape, he listens to the signal on the tape itself a fraction of a second after it has been recorded; any technical difficulties can be detected at once. It is possible to switch from one monitoring function to the other and thus have a direct comparison between what is being sent to the head and what is actually being recorded on the tape.

On non-professional machines, there are only two heads: one for the erase function and a second one which combines the recording and reproducing functions. With these machines, you can monitor only from the input.

The heads should be adjusted as follows:

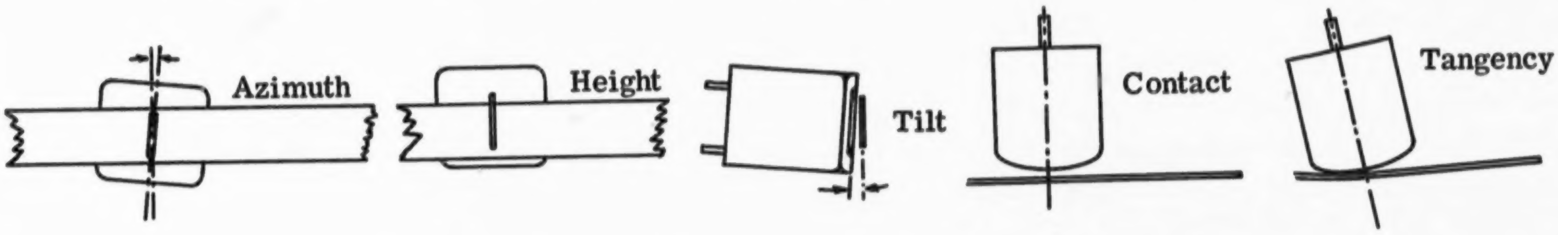
a) The angle of the gap to the direction of tape travel should be 90°; this is known as perfect head alignment or head azimuth.

b) The gap should not extend beyond the edge of the tape.

c) The face of the head should not be tilted away from the tape.

d) The tape should remain in close contact with the head.

e) The tape should contact the head exactly at the gap.



These drawings show conditions which should be corrected.

High-quality heads can give good performance for several thousand hours of use, but three factors greatly influence wear:

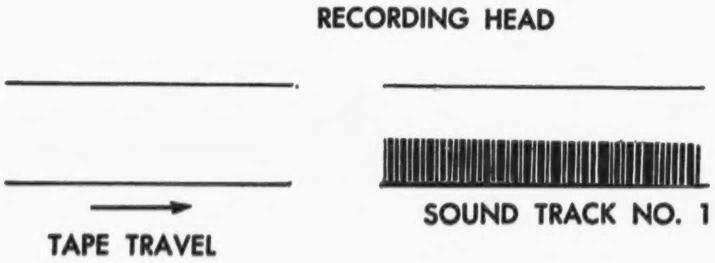
a) quality of the oxide: Coarse oxides may damage a head rapidly. Only reputable brands of tape should be used.

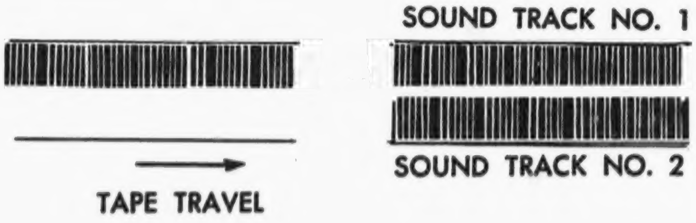
b) pressure pads: On machines which use pressure pads, the heads tend to wear out faster. To avoid excessive head wear, the pressure pads should be carefully adjusted and checked periodically.

c) tape lifters: On some machines, the tape is in full contact with the heads during the rewind and fast forward functions; on these machines head wear can be avoided by pulling the tape out of the slot and running it directly between the reels. Most machines today have tape lifters which push the tape away from the heads when the machine is in the rewind or fast forward function (on such machines, we recommend that the tape lifters be adjusted so that the tape is pushed away only a very small fraction of an inch, far enough to avoid head wear but close enough to allow the playback head to pick up the recording and let the user identify the various passages).

Tracks

The head shown on page 167 is a full-track head; the gap covers the full width of the tape; it is therefore the whole width of the tape which is erased, recorded, and reproduced. On a half-track head, the gap covers only about half the width of the tape; with such heads, after you have recorded one track on the tape, you can change the reels to the opposite spindles and record a second track on the unrecorded portion of the tape. The gap on the erase head covers exactly half the width of the tape, but on the record/playback head it covers slightly less than half the width of the tape. This is to make sure that the two tracks will not overlap and be heard at the same time.





To make the interchange of tapes possible, the manufacturers of half-track machines have agreed that the gap section would be in the lower half of the heads on machines where the tape travels in a clockwise direction and, of course, in the upper half when the tape travels in a counterclockwise direction.

A tape with only one recorded track can be played on any machine, but a tape with two recorded tracks cannot be played on a full-track machine (both tracks would be heard at the same time).

If we compare full-track and half-track machines, we find:

a) the half-track machine provides twice as much recording time per reel.

b) the frequency response is not affected by the width of the gap.

c) the output of half-track heads is slightly less than that of full-track heads, but - with the good amplifiers we have today - the difference is hardly audible.

In order to provide more recording time per reel, 4-track and 8-track machines have now been developed; we do not discuss them in this book because the amount of manipulation necessary to locate a particular section on a recording makes them unsuitable for school use.

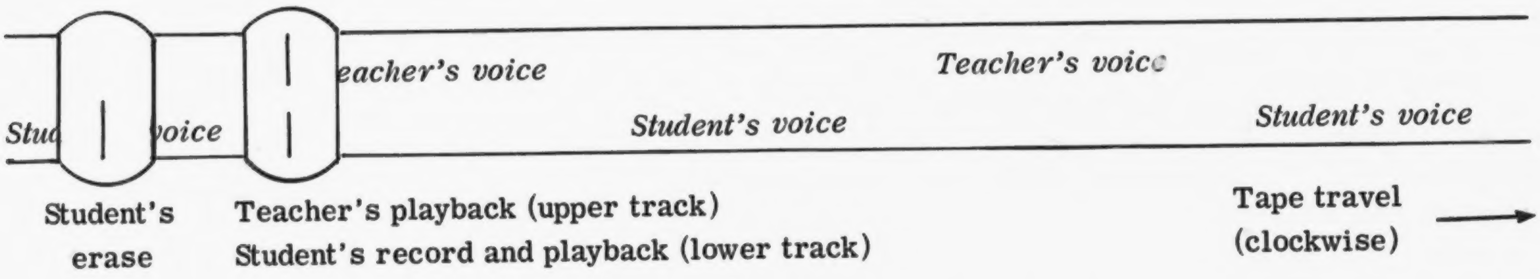
Dual-channel machines

Some machines have been designed in such a way that the two tracks can be used at the same time. Depending on the heads and the electronic circuits used, some or all of these functions are possible:

a) erase and record on both tracks at the same time.
b) play one track while recording on the other.
c) play both tracks at the same time.

With functions a) and c), one can create a stereo effect (an impression of spatial perspective; the listener feels that the orchestra is spread out in front of him, that the actors are moving on the stage, etc.); stereo recordings may be useful in literature classes (e.g., listening to plays), but they are of unproven value for the teaching of the language skills.

Functions b) and c) can be useful for pronunciation practice; they allow a student to record his imitation of the teacher's voice and then compare his imitation with the model. The student is supplied with a tape which contains a series of sentences separated by pauses long enough to allow the student to imitate. The head combination is as follows:



On the teacher's track, there is only a playback head and this head is connected to a playback circuit (therefore - if the tape is properly placed on the machine - it is impossible to erase the teacher's voice). On the student's track, there is an erase head and a record/playback head connected to a record/playback circuit. When the student places the machine in *Record* position, he can hear the teacher's voice and record his own voice; when he places the machine in *Listen* position, he can hear the teacher's voice and his imitation in constant alternation for comparison and self-evaluation. He can erase his imitation and re-record as many times as he wants. We have already seen (page 13) that the proportion of students who can use this system with profit is relatively small.

Functions a), b), c) can be combined in many other ways (allowing, for example, a master tape played at the console to be recorded on either the teacher's track or the student's track). Teachers who are interested in this type of installation should contact the companies which specialize in such language laboratory installations - remembering that the pedagogical usefulness of an installation is not necessarily measured by its electronic complexity, its appearance, or its cost.

Magnetic tape

Magnetic tape has many uses; audio tape recorders use it to record sound, video tape recorders use it to record pictures and sounds, computers use it to store information. In this section, we discuss only the types of magnetic tape used in audio tape recorders.

Sound recording tape is 1/4" wide except in some cassettes which use 1/8" tape. A magnetic tape consists of a non-magnetic plastic base and an iron oxide coating which supplies the magnetic properties.

The following plastic materials are used: acetate, polyester, and polyvinylchloride (abbreviated as PVC). Acetate tape breaks easily and should be handled with care; it can become brittle in a few months if stored in a dry and hot room. Polyester and PVC tapes are much stronger than acetate tapes; if unusual force is exercised, they will stretch rather than break; they can withstand extremes of temperature and are virtually immune to humidity; they require no special care in storing. Some manufacturers, instead of using the terms acetate, polyvinylchloride and polyester, prefer to use their own trademarks: for example, *Durol* is a trade name for an acetate base, *Tenzar* and *Luvitherm* are trade names for a PVC base, *Mylar* and *Celanar* are trade names for a polyester base.

To determine whether the base is acetate or not, you can try to break off a little piece of the tape; if it breaks easily and with a clean break, it is acetate. Another way is to hold up the reel to the light; if you can see your fingers through the reel, it is acetate; if not, it is polyester or polyvinylchloride.

The thickness of the base and the thickness of the coating determine the strength of the tape and the amount that can be wound on a given reel. Because of their fragility, acetate tapes are available only with 1½-mil and 1-mil bases (a mil equals 1/1000 of an inch). Polyvinylchloride tapes are available with 1½-mil, 1 mil, and 3/4-mil bases. Polyester tapes are available with 1½-mil, 1-mil, and ½-mil bases; the 1-mil and ½-mil bases are also available (at extra cost) in a tensilized (tempered, treated, pre-stretched) polyester which is more resistant to stretching than the regular polyester.

Whether the tape is on an acetate, polyester, or polyvinylchloride base does not affect the quality of the sound; the quality depends essentially on the coating. This coating is made of a mixture of iron oxide and binder; the binder is a combination of synthetic resins and its purpose is to hold the oxide to the base. The oxide is magnetically hard; once magnetized, it remains magnetized permanently unless exposed to a strong magnetic field such as the field provided by the erase head.

The 3-M Company produces a special "sandwich" tape. The base is made of 1½-mil polyester and the oxide coating is covered with a microthin plastic shield designed to reduce head wear. In our experience, this improvement is not sufficient to warrant the added expense (and all the more so since the slight separation between the oxide and the head caused by the plastic shield reduces the frequency response a little).

On a 7-inch reel of tape you receive 1200 feet if the base is 1½-mil thick, 1800 feet if the base is 1-mil thick, 2400 feet (or 3600 feet depending on the coating) if the base is ½-mil thick. The main advantage of thin tapes is their long-playing feature (up to 3 hours 12 minutes per track at 3 3/4 ips with a 3600'-reel), but this is of little importance to us since foreign language assignments do not require long uninterrupted listening.

We recommend that master tapes be recorded on 1½-mil acetate tapes and that they be stored under recommended conditions of heat and humidity; the tape copies used by the students should be made on 1½-mil polyester tapes (the little money saved by buying acetate tapes would be more than offset by the time and money wasted in repairing breaks).

To be sure of satisfactory quality, you should buy tapes only from reputable manufacturers such as Audiotape, Ampex, 3-M, RCA; it is unwise to buy any of the so-called "white box" tapes (tapes sold without the name of the manufacturer). The branded tapes are available with several types of coatings: standard oxide (all-purpose reddish-brown), high-output oxide, low print-through oxide, low-noise oxide, slow-speed oxide, etc.). We find that the standard oxide is quite satisfactory for our own requirements and with the type of equipment we use (Ampex and Viking recorders operating at 7½ ips), but you should test these various coatings with the equipment you have and decide which one gives you the best reproduction. Research to develop even better oxides is continuing. Some companies are now claiming (1968) that chromium dioxide will provide better fidelity and even less background noise than iron oxide.

The price of tape varies according to the size of the reel, the base and the coating. Small reels are relatively more expensive than large reels; if you need many small reels of tape, it is cheaper to buy large reels of tape and empty small reels and then spool off the tape on the reels. As an example of tape cost, the usual prices for 1200 feet of tape ($1\frac{1}{2}$-mil base) with standard coating on 7-inch reels are: Acetate $3.50, PVC $3.75, Polyester $4.25. These are the so-called list prices; discounts of 40% or even 40-10% are usually available to educators.

With normal care, a reel of tape can be played thousands of times without loss of quality. To check the quality of *Scotch* standard oxide on acetate base, we played a 15-inch loop 22,500 times on a machine with pressure pads. At the end of the experiment, the recorded message was as clear as at the beginning of the experiment; the loop was then erased and was able to record as well as a new piece of tape.

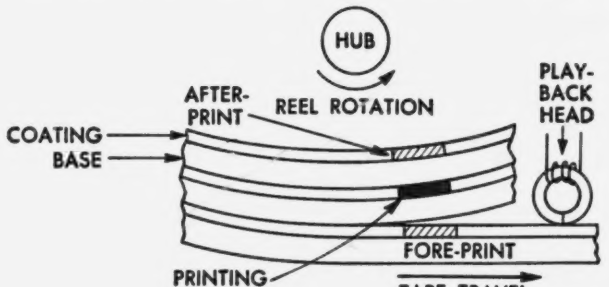
There are various types of reels on the market; some manufacturers claim that their reels are easier to thread than any other. All these claims are rather futile; the easiest and fastest way to thread a tape is simply to hold the end of the tape on the hub with one finger and give the reel two or three turns.

Depending on the size of your machine and the amount of tape you need on each reel, you can choose from reels with a diameter as small as $2\frac{1}{2}$" to as large as 14". Some of these reels come with a choice in the size of the hub; for example, the 7-inch reels have a 2 1/4" hub or a 4" hub. The larger hub is claimed to ensure less flutter of the tape. The difference, if any at all, is certainly not worth the one-third reduction in tape footage.

We recommend that only 7-inch reels with a 2 1/4" hub be used. Using only one size of reels ensures smoother braking (especially in rewind and fast forward functions) and it ensures that there will be no overflowing of tape (an accident which may occur if a small take-up reel is used with a large supply reel.

Print-through

On a reel, each layer of tape is within the magnetic field of the adjacent layers. Since any magnetic material placed in a magnetic field becomes magnetized, each layer is magnetized to some extent by the adjacent layers. When the tape is recorded and stored under normal conditions, this print-through is practically inaudible. When normal recording and storage conditions are not respected, the print-through becomes audible and you hear the echo of a word just before (fore-print) and/or just after (after-print) the word is played.



This diagram illustrates how fore-print and after-print occur.

Follow these recommendations if you want to minimize print-through:

1. Do not overrecord; with a magic eye, be sure that the edges do not overlap; with a VU meter, the needle should not go over zero.

2. Use tapes with a $1\frac{1}{2}$-mil base.

3. Do not store your tapes in a hot room.

4. Do not store your tapes close to anything which has a magnetic field of its own (a loud-speaker, a dynamic microphone, a motor, etc.).

THE USE OF TAPE RECORDING EQUIPMENT

General recommendations

1. When you buy a tape recorder, always read the booklet of instructions carefully; locate the various jacks, knobs and switches. Most monaural machines (recording on only one track at a time) have two input jacks: one for the microphone and a second one (marked RADIO/PHONO or LINE) for use with a line coming from a phonograph, radio, sound projector, or another tape recorder. Some machines have only one input jack; in such a case, the booklet of instructions will tell you how to connect the microphone and how to connect a line coming from a phonograph, radio, etc.

Most monaural machines have two output jacks; they are usually marked EXTERNAL SPEAKER and EXTERNAL AMPLIFIER. The first jack is used when you want to play your tape through a more powerful speaker than the one supplied with the machine; the plug of the extra speaker is connected to this external speaker jack (the speaker of the machine is then automatically disconnected). The second jack is used when one tape is copied onto another; the patch cord is run between the external amplifier jack of the master machine and the radio/phono jack of the copying machine.

2. The tape recorders sold in the United States are made to run on alternating current (AC), 117 volts, 60 cycles. If you take your recorder to a foreign country, be sure that the current is the same. Direct current (DC) and/or a higher voltage will ruin your machine; a different number of cycles (50 in France) will affect the speed; it is possible to have your machine adapted to a different current before you leave the United States.

3. Do not place your recorder on a soft surface (rug, blanket, etc.); you might block some of the ventilation holes and cause the recorder to overheat; the motor fan might also suck up bits of lint. The storage compartment should be emptied.

4. If a machine (or a reel of tape) is very cold or hot (for example, after having been left in a car), wait until it has returned to normal room temperature before using it.

5. Do not pull a cord by the wire; pull it by the plug itself.

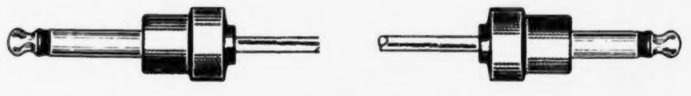
6. When you use a new reel of tape, remove the adhesive strip from the outer end of the tape and throw it away. This strip, if not cut, will dirty the heads or get stuck on the capstan or pressure roller.

7. Whether the tape is new or has already been used, it is a good idea to wind the tape from one reel to another. This will make sure that you do not use a broken tape and it will eliminate any adhesions between layers; these adhesions may occur when the tape has been wound tight on its reel for a long time, or they may be caused by sticky splices; if such adhesions are not separated before the tape is used, they may cause a change in the speed of the tape (a jerking motion); this is to be avoided especially during recording since a change of speed will cause a change in the recorded sound.

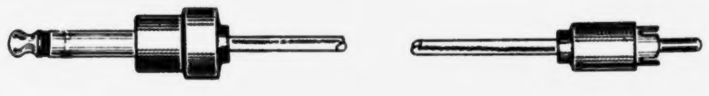
8. Check that the reels are properly placed on the spindles; on each spindle there is a pin which must fit into a slot on the hub of the reel. Be sure that the correct side of the full reel is up; it is the dull side of the tape which must face the heads. Do not twist the tape when threading it. Check that the reels are not warped and that the tape feeds out and is taken up without hitting the sides of the reels and without being slowed down.

9. Patch cords are used to connect tape recorders. Since there are many types of jacks and plugs, there are many different types of patch cords (phone/phone, phone/phono, phono/phono, etc.). The type and number of patch cords you need will depend on your equipment; this number may be reduced if

you use adapters (an attachment which changes one type of plug into another).



Patch cord having a phone plug at both ends



Patch cord with a phone plug and a phono plug

Playing back a tape

When playing back a tape received from outside, you may experience one of the following difficulties (we assume that your machine is in good operating condition and that the tape is properly threaded):

1. Your machine runs at 3 3/4 ips and $7\frac{1}{2}$ ips, but the tape you received was recorded at 15 ips or 1 7/8 ips. The fastest way to solve this difficulty is to make a copy. If the tape is recorded at 15 ips, run the master machine at $7\frac{1}{2}$ ips and the copying machine at 3 3/4 ips; then play back your copy at $7\frac{1}{2}$ ips. If the tape is recorded at 1 7/8 ips, run the master machine at 3 3/4 ips and the copying machine at $7\frac{1}{2}$ ips; then play back your copy at 3 3/4 ips.

2. You have a monaural machine (full-track or half-track) and you find that the sound of the tape you have received is being played backward. This nearly always indicates that you have received a full-track tape which was not rewound before being sent to you. Simply reverse the reels and rewind the tape before playing it.

3. You hear more than one track at a time. This indicates that the gap of the playback machine is wider than each of the recorded tracks (for example, playing a two-track tape on a full-track machine). A tape with several recorded tracks must be played on a machine having at least as many tracks as the tape.

Recording a tape

The quality of the recording depends primarily on the type of machine you use; it can vary all the way from that given by a professional tape recorder with full-track heads working at 15 ips to that given by a cheap machine with quarter-track heads working at 1 7/8 ips. It is not wise to try to economize in this area, especially if you plan to copy your recordings before they are used by the students.

Preparing the tape for recording

If you want to record on a tape which has been used before, it is preferable to use a bulk eraser rather than depend on the erase head of your machine since the tape you are planning to use may have been grossly overrecorded (recorded with too much volume) during the previous recording and the erase head of your machine may not be able to demagnetize the tape completely. The erase head should be depended upon only when you make a mistake while recording and wish to re-record that particular section.

MAGNETIC ERASER
INSTRUCTIONS
MICROTRAN company inc

Note that the whole reel is erased; when several tracks are recorded, it is not possible to erase only one track. To prevent accidental erasure of tapes or damage to electronic equipment (loud-speakers, microphones, etc.), be sure that the table area around your bulk eraser is always empty (actually a distance of six inches is safe, but it is preferable to be overcautious).

Recording with one microphone

Make sure that you use the proper type of microphone, that it is plugged in the right input, and that the plug is pushed all the way in. To avoid a hum, be sure that the microphone cable does not run alongside a power line and is not placed near a piece of equipment containing a magnet (loud-speaker, another dynamic microphone, etc.).

Proper placing of the microphone is very important. Normally the microphone should be placed eight to fifteen inches away from the speaker's mouth and at the same height. The factors that influence this distance are:

a. The acoustics of the recording studio: if the studio reverberates too much, getting closer to the microphone will produce a recording with less apparent reverberation (but, of course, there are limits to this close-mike technique; it is preferable to improve the acoustics of the room).

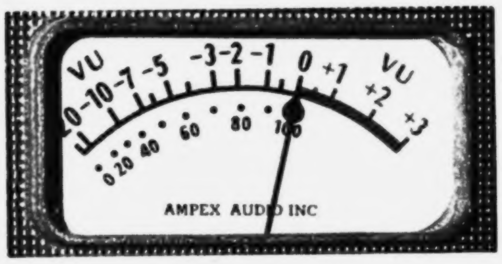
b. The voice of the speaker: it is best to use one's normal conversational voice, but even so there are differences between persons. People with weak voices should be closer to the microphone than people with loud voices.

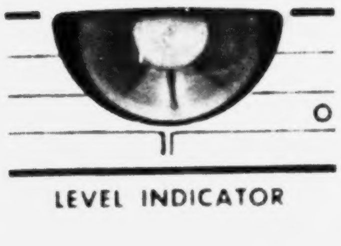
c. The sibilance and the aspiration in the speaker's voice: people with strong sibilance and/or strongly aspirated /p/, /t/, /k/ should speak across the front of the microphone; they should experiment until they find the angle where the sibilance and the aspiration no longer produce hissing and popping sounds on the tape. Each person should take note of this best microphone position and should always use it. He should always use the same microphone since the position found to be good with a given microphone may not necessarily be good with another.

If you have to record several persons at the same time, you can try to place them around an omnidirectional microphone according to the relative loudness of their voices. Very often this proves too difficult and several microphones have to be used (see next page).

Do not place the microphone too close to the tape recorder, otherwise you will record the noise of the motor. Ideally, you should have a recording studio with a double window between the machine and the microphone. If you must have the tape recorder and the microphone in the same room, be sure that the monitoring loud-speaker is disconnected. Failing to do so would result in a poor recording (the microphone would pick up your voice from the loud-speaker as well as from your mouth) and might cause feedback (a loud high-pitched squeal).

Find the proper adjustment for the volume control before you start the tape; read a few lines of your script as if you were actually recording and adjust the volume indicator. With a VU (volume unit) meter, the needle should come close to zero only on the loudest peaks of the recording; it should not go over zero. With a magic eye (cat's eye) indicator, the edges of the V-shaped section should meet only on the loudest peaks of the recording; the edges of the V-shaped section should not overlap. The pictures above show the maximum permissible levels for a VU meter and a magic eye.





You should not have to turn the volume control more than two thirds up in order to obtain a good recording; if the control has to be near the minimum or maximum position, something is probably wrong in your setup. If you record with too little volume, the sound will be too weak and you will have to turn the volume control too high during the playback (thus increasing the noise and hum); if you record with too much volume, the sound will be distorted and print-through echoes will be likely.

Do not move your head away from or closer to the microphone; avoid making noise with your chair; do not jar the microphone; turn the pages carefully and do not rustle papers.

If you make a mistake and want to erase it (rather than splice it out), stop the tape and rewind it to the last fairly long pause; do not start recording in the middle of a sentence. To minimize the number of errors, use a clearly written script; practice the difficult passages before you start recording.

Recording with several microphones

Recording with several microphones is necessary only when there are so many speakers they cannot be properly grouped around a single microphone. The microphones are connected to a mixer and the mixer is plugged into the tape recorder.

Recording from a source other than a microphone

Tape recordings can also be made from another tape recorder, a phonograph, a radio, a TV set, a sound film projector, a telephone, etc.

Placing the microphone of the recording machine in front of the speaker of the playing machine is done only when the quality of the recording is not important. For best results, the tape copy should be made electronically by using a patch cord (a short shielded cable with a plug or a pair of clips at either end) between the radio/phono/line input of the recording machine and a matched output on the playing machine. When copying from tape to tape, the external amplifier output is used; when copying from a phonograph, radio, TV, or sound film projector, find out from the instruction book (or from a qualified technician) which output should be used (if the machine does not have the required output, have one installed); when copying from a telephone, the best quality is obtained by attaching alligator clips to the terminals inside the earphone.

During this electronic copying, the microphone should be disconnected. If you wish to monitor while the copying is being done, you can do so by plugging a pair of headphones into the external amplifier or external speaker jack of the copying machine; on most machines, you can also monitor with the loud-speaker. If, on the contrary, you prefer not to be disturbed by any sound while the copy is being made, you may have to insert a dummy plug (a plug without wires) into the external speaker jack.

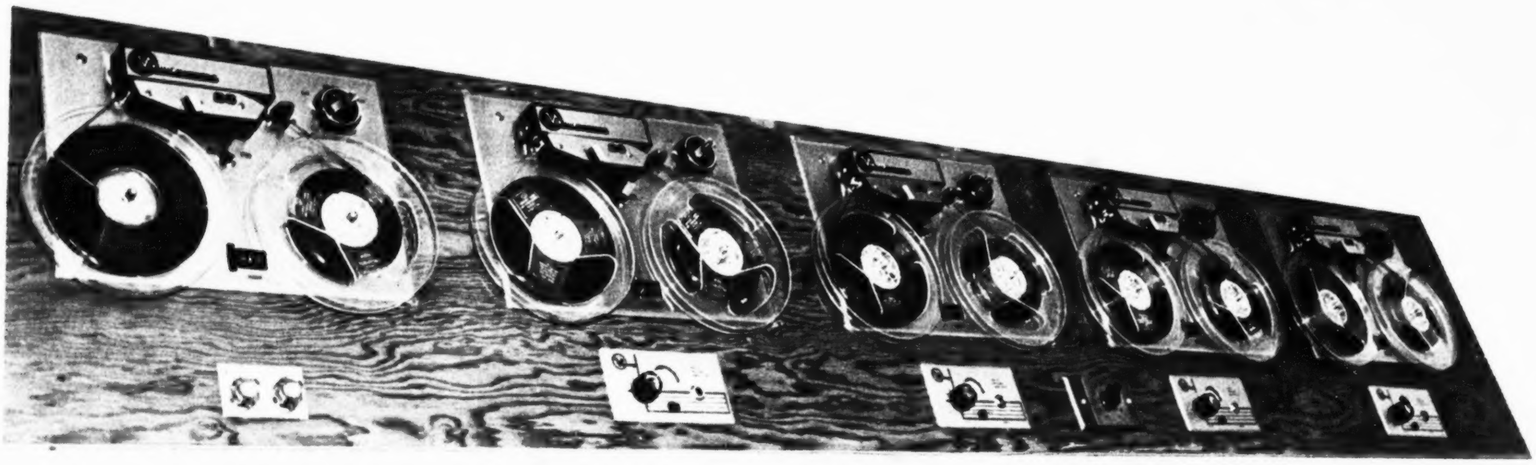
With good equipment, the difference between the master and the copy should be hardly noticeable. The quality of the copy depends to a large extent on the adjustment of the volume controls; experiment until you find the best settings (usually, the quality is best when the volume controls on both machines have about the same position).

Preparing several simultaneous tape copies

1. If you want to build your own tape duplicator, you need to buy several tape transport mechanisms. One of these is used to play the master tape (and therefore needs only a playback head); the other transports (slaves) should have an erase head and a record head.

The playback head of the master machine is connected to a matching playback preamplifier. On each of the other transports, the erase and record heads are connected to a matching recording preamplifier (on some machines it is also necessary to connect all the erase circuits together to avoid recording a hiss on the tape). The output of the playback preamplifier is connected (with a combination of patch cords and Y-connectors) to the line inputs of the recording preamplifiers.

After the volume controls are adjusted, all the machines are started together and the copies are made. The picture below shows part of the duplicator at Hollins College.



To save time, you may wish to copy at double speed; in such a case (assuming that your masters are recorded at either $7\frac{1}{2}$ ips or 3 3/4 ips), you should buy transports with operating speeds of 15 ips and $7\frac{1}{2}$ ips. There is no loss of quality when the copies are made at double speed, but it is not advised (with such an installation) to copy at quadruple speed (for example, copying a 3 3/4 master with all machines functioning at 15 ips).

If you want to be able to check the quality of your tape copies as they are being made, the slave machines should be purchased with a playback head (in addition to the erase and record heads). These playback heads are connected to a rotary switch which itself is connected to a playback amplifier and a loud-speaker; by turning the switch you can listen to any of the tape copies a fraction of a second after they have been recorded.

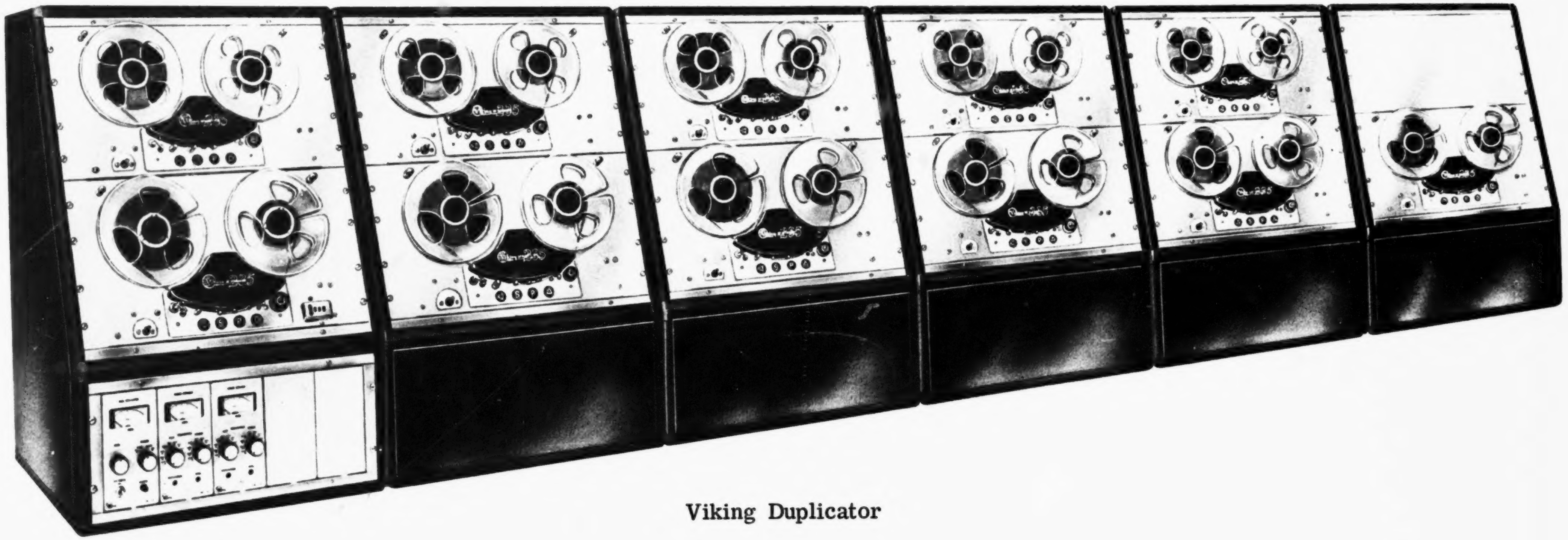
This system of tape duplication is the one we have been using for many years (with Viking equipment); it is simple to use, inexpensive, and does not require special maintenance.

2. If you prefer to buy a tape duplicator, there are several on the market. Most of these duplicators work at high speed (30 or 60 ips) and can copy several tracks at a time. Some of the companies which manufacture tape duplicators are:

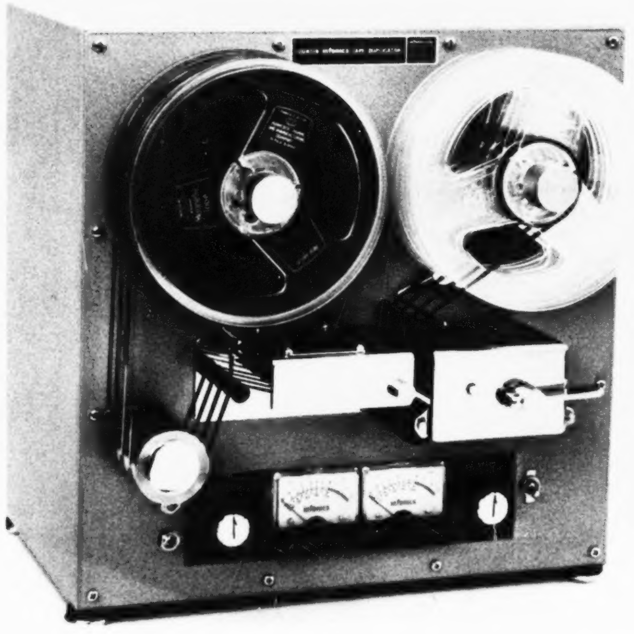
Audiotronics Corporation, 7428 Bellaire Avenue, North Hollywood, California 91605
Infonics, Inc., 11650 West Olympic Boulevard, Los Angeles, California 90064
Rawdon Smith Associates, Inc., 1735 20th Street, N.W., Washington, D. C.
Viking of Minneapolis, 9600 Aldrich Avenue S., Minneapolis, Minnesota 55420

3. Some language laboratory companies recommend that the laboratory itself be used as a duplicator. This system has many drawbacks:

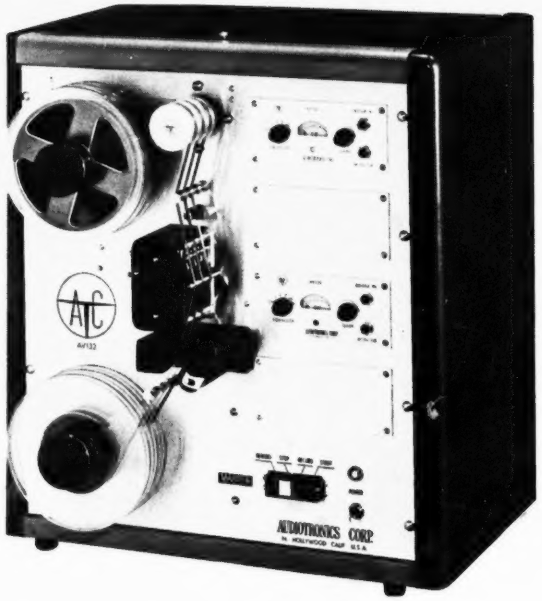
a) the quality of the copies is generally poor.
b) the laboratory must be closed while the copies are being made.
c) a great deal of time is wasted walking from booth to booth to load the machines, remove the tapes, etc.



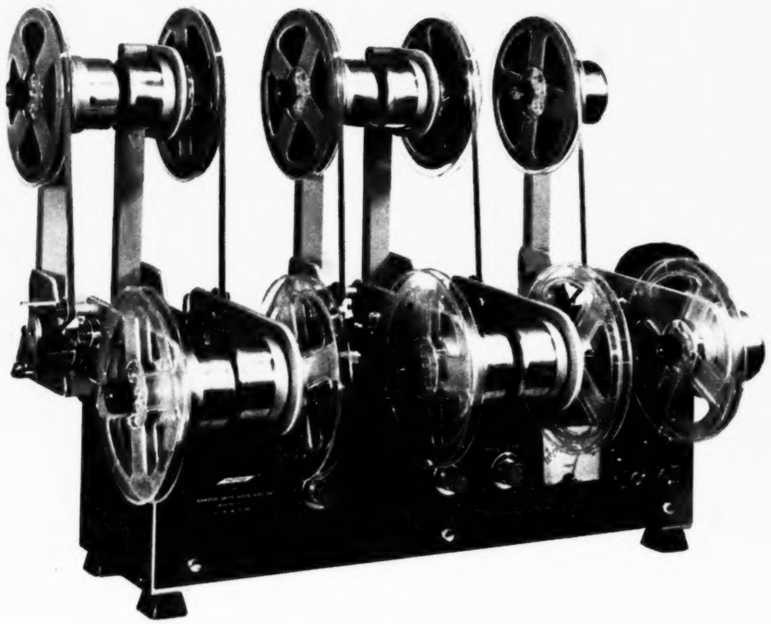
Viking Duplicator



Infonics Duplicator


ATC
AUDIOTRONICS CORP.
HOLLYWOOD CALIF. U.S.A.

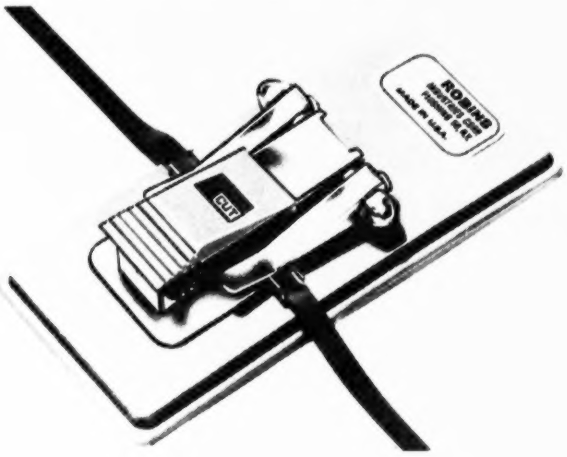
Audiotronics Duplicator

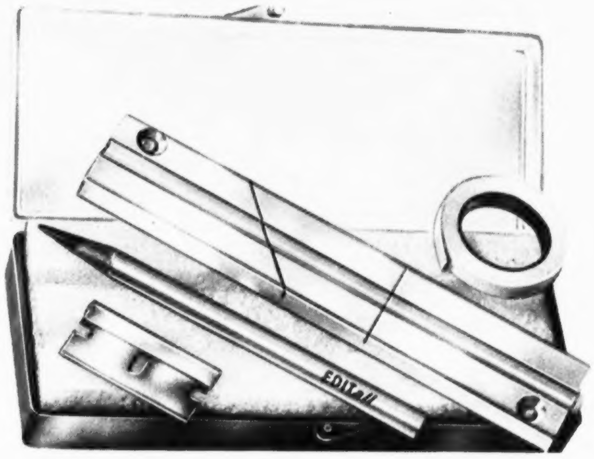


Rawdon Smith Duplicator

Making a splice

To make a good splice, you should use a splicer or a splicing block. If the tape is broken at a point where there is no recorded material, it is preferable to overlap the two ends of the tape and cut them diagonally; a diagonal splice, if properly made, cannot be detected in playback; however, if you want to repair a tape broken at a point where there is some recorded material, you have to make an end-to-end splice (the ends of the tape should not overlap). When making the splice, be sure to align the two ends of the tape exactly; when the splice is completed, the tape should be straight.





Ordinary cellophane tape should not be used; the adhesive would ooze from the edges of the splice and cause adjacent layers to adhere. You should use the special splicing tape sold by most manufacturers of magnetic tape. The splicing tape must be applied to the *shiny* side of the magnetic tape; rub firmly with your fingernail to press out all air pockets. Be sure your hands are clean and dry; handle the tape as little as possible since body oils may prevent a firm splice. Note that the splicer trims a slight concave indentation (hour-glass shape) on either side of the splice; this is to make sure that no splicing tape will remain exposed and that the splice will move smoothly through the tape guides and in front of the heads.

However, even when made with the special splicing tape, splices tend to dry out after several years and have to be made again. Before playing a tape which has been stored for several years, check the condition of any splices it may have; if possible, run the tape from reel to reel without threading it in front of the heads.

Editing

While preparing a master tape, you may have to add material to or remove material from a tape (as well as remove errors, noises, blank spots, etc.). You may also need to rearrange and combine several sections of tape. One of the ways of doing this is to use a splicer.

In order to cut the tape at the right place, you should remove the head cover to expose the playback head. Stop the tape immediately after the last word you want to keep has been played (you can find the exact place much more easily if the tape transport has a CUE position allowing you to hear the tape as you move it by hand); with a grease pencil, make a small mark on the shiny side of the tape at the place where you want to cut it (where the playback gap is). With practice, you will find that it is easy to remove or add one word or even just one sound. Editing is easier if the tape is recorded at $7\frac{1}{2}$ ips (the higher the speed, the longer the piece of tape needed to record a sound and the easier it is to isolate it). To avoid getting the machine dirty, no grease pencil marks should be made except at a place where the splicing tape will completely cover them.

Adding blank intervals

Sometimes you may need to add blank intervals to a tape; for example, if you have a program designed to train your students to understand radio and TV newscasts, you may want to include 4-second blank intervals after each rhythmic group in the first series of newscasts, cut them to 3 seconds with the second series, 2 seconds, and so on until the students can understand newscasts as they come off the radio or TV.

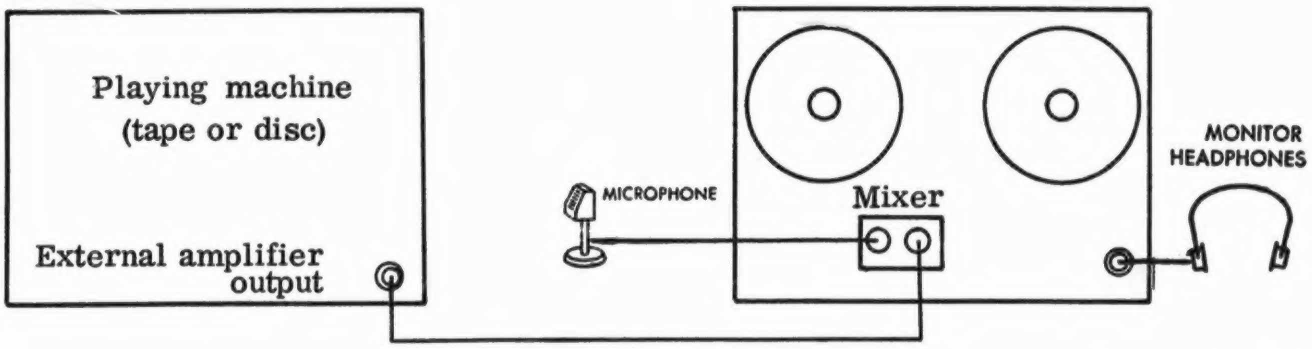
The easiest way to add blank intervals to a tape is to copy the tape on another reel and add blanks to the duplicate while the copying is taking place by stopping the master tape wherever blanks are needed.

Adding comments to a tape

There will be times when you need to add comments to a recording. For example, you may have a tape of a play to which you want to add explanations at various points. There are several ways to do this:

1. Record your comments on a separate reel and splice them in the tape of the play. This can be very time-consuming if you have to add many comments (and, of course, this can be done only with tapes where no more than one track has been recorded).

2. Use the following equipment:

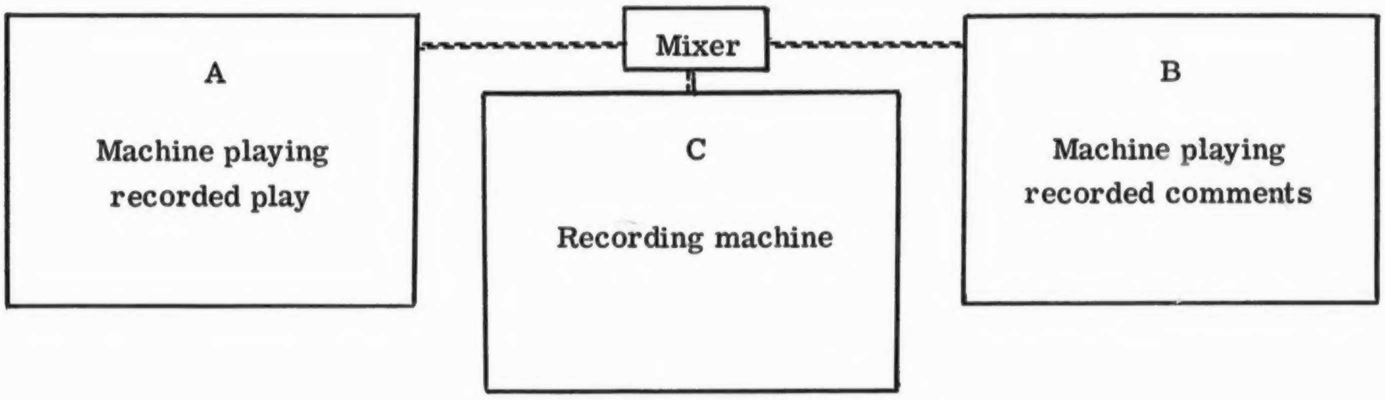

Playing machine
(tape or disc)
External amplifier output
MICROPHONE
Mixer
MONITOR HEADPHONES

The loud-speaker on the playing machine must be disconnected; otherwise its sound will be picked up by the microphone. The equipment is used as follows:

a) Put the monitor headphones on, start the tape of the recording machine, start the tape of the playing machine, record whatever you need, stop the playing machine.
b) Record your comments.
c) Start the tape of the playing machine, record whatever you need, stop the playing machine.
d) Record your comments, etc.

For best results, a technician should operate the machines while you speak from the studio.

3. Record your comments on a separate reel and use this setup:


Mixer
A
Machine playing recorded play
C
Recording machine
B
Machine playing recorded comments

Start machine C in recording position; start A and copy what you need; start B and record the needed comments; start A, etc. In this arrangement, monitoring can be done with the loud-speaker since no microphone is used.

Tape identification

1. Record at the beginning of each tape the title(s), the name(s) of the speaker(s) and the date the tape was recorded.

2. Write the same information on the reel (tape manufacturers sell special adhesive labels for use on plastic reels) and on the tape box.

3. Keep an inventory (by title, speaker, etc.) of your tape collection so that you can find at once the recording you need.

4. Leader tape (white, blue, yellow, red) can be used to separate the various sections on a reel and make it easier to find them. Temporary markings to indicate where a given passage is located can be made with small strips of paper placed between the layers of tape.

Storage of tapes

Although polyester and PVC bases are more resistant to poor storage conditions than acetate bases, it is preferable to store all tapes in a dust-free room under moderate conditions of temperature and humidity; high temperatures increase the danger of print-through whatever the base.

A tape should not be stored wound too tightly or too loosely; a tape which is too tightly wound is likely to print through more readily than a properly wound tape and the high pressures within the roll can permanently distort the backing; a tape which is too loosely wound may have creases or folds. The wind should be smooth so that no individual tape layers will protrude above the others. Tapes should be stored in boxes; they should be stored on edge or lying flat on individual shelves; stacking reels should be avoided as the weight may distort the plastic reels or damage the edges of the tape.

For extra protection, valuable tapes should be put in steel cans kept sealed with strips of insulating tape (such as Scotch No. 33 electrical tape).

Basic repairs and maintenance

The following tools, basic replacement parts, and supplies should be available in the laboratory:

one set of Allen wrenches, for all sizes up to 1/4"; one set of open-end and box-end wrenches (3/8" to 1"); one set of standard (flat-bladed) screwdrivers; one set of Phillips screwdrivers; one set of nut drivers (sizes from 5/32" to $\frac{1}{2}$"); several pliers: long-nose, wire-stripping, cutting; one soldering gun (with a small tip), with replacement tips, radio solder; head demagnetizer; test tape;

erase heads, recording heads, playback heads; belts, pressure rollers, pressure pads, knobs, fuses, pilot lights;

Scotch electrical tape No. 33; isopropyl alcohol; volume and tone control cleaner; oil for oilite bearings; absorbent cotton and Q-tips.

The teacher does not need to be a technician or a repairman, but there are some trouble-shooting techniques which he should be able to try before calling for help:

1. A hum is often caused by patch cords and cables which are not plugged in the proper jacks, by the microphone cable running along a power line, or by the microphone itself being close to a magnetic field (loud-speaker, etc.). Also on some machines, hum may be eliminated by turning the power plug around.

2. Most of the difficulties with the speed are caused by dirt or oil on the pulleys, belts, idler wheels, flywheel, tape guides, capstan or pressure roller. The dirty parts can be cleaned with isopropyl alcohol. Speed variations may be caused also by a hardened pressure roller; if the rubber of the pressure roller is not resilient enough to exert its full driving force, it should be replaced. If you want to check the speed of your machines, you can use a reel containing exactly 750 inches of leader tape (the type which has markings every 7½ seconds). The reel should play in 100 seconds; an error of over 3 seconds should be corrected.

Note that most machines today are lubricated for life; do not add oil unless specifically required by the instruction manual and add only the required amount - not a drop more!

3. Poor sound may be caused by a defective amplifier, defective connections between the heads and the amplifier, defective heads, or defective contact between the heads and the tape (we are assuming that the tape is properly recorded).

The most frequent trouble with heads is that they become dirty. Oxide is worn off the tape as it passes the heads and, after a few hours, the accumulation is such that it prevents good contact. To clean the heads, dip a Q-tip into isopropyl alcohol and rub the pole piece gently until all the oxide is removed; then dry the head with a clean Q-tip. Be sure that the heads are perfectly dry before you use a tape (otherwise the alcohol left on the heads would dissolve the oxide on the tape and the heads would become dirty again).

Poor sound may also be caused by magnetized heads; heads may become magnetized for a variety of reasons (connecting or disconnecting the microphone or a patch cord while the machine is in record position, removing tubes while the machine is turned on, etc.). Tapes which are recorded with magnetized heads tend to be noisy and distorted; tapes played back with magnetized heads lose some of their high frequencies and become noisy. A head demagnetizer must be used with great care (otherwise you run the risk of magnetizing your heads even more instead of demagnetizing them).

High-quality heads can give good service for several thousand hours, but eventually the gaps become too large and the heads must be replaced. This should be done only by a qualified technician.

Defective pressure pads can also be responsible for poor sound. They should be replaced as soon as they no longer ensure good contact between the heads and the tape.

4. If the machines are not used for several weeks or months, the volume and tone controls may become noisy. This condition can sometimes be remedied simply by turning the controls all the way up and down rapidly about thirty times; if this does not correct the problem, try using some control cleaner; if this cleaner does not work, you have to replace the controls.

All the work done with tape recorders should be done with non-magnetized tools (tools can be demagnetized with a bulk eraser just like a reel of tape).

We do not recommend the use of carbon tetrachloride, special head cleaners, tape lubricants, etc. Most of these products are dangerous to breathe or handle and their effectiveness is doubtful.

PHONOGRAPHS

What we said about tape recorders in sections 2, 3, 4, 5 on page 172 also applies to phonographs.

Phonograph records should be handled by the edges only; do not rub the playing surface against the cardboard sleeve; do not leave a record on the turntable after playing it. Do not store your records horizontally or obliquely if you want to keep them from warping; store them vertically with rigid supports on both sides or place them in special sleeves hanging from a rod. Keep your records away from heat, direct sunlight, and dust; do not store them in a dry room.

The following regular maintenance should be performed:

1. Check the speed of the turntable with a stroboscopic disc; most good quality turntables have a stroboscopic disc marked directly on the turntable (stroboscopic discs work best with a fluorescent lamp).

2. Check the stylus pressure and adjust with a pressure gauge (following the manufacturer's instructions). Keep in mind that too much pressure can ruin a record in one playing.

3. Change the stylus as needed. A diamond stylus requires a greater initial expense than an osmium or sapphire needle, but it is more economical in the long run. However, even diamond styli are not permanent and must be checked periodically (about every 50 hours for a diamond stylus). A worn stylus can damage a record in one playing.

VISUAL AND AUDIO-VISUAL EQUIPMENT

The FL teacher who intends to make full use of the available audio-visual materials should be able to operate the following equipment (the necessary explanations can be found in the instructions that come with the equipment):

1. Use a slide and filmstrip projector, with single or double frames; use a manual changer and an automatic changer; project by remote control.

2. Use an opaque projector.

3. Use an overhead projector; make transparencies from printed pages.

4. Use a sound film projector; use the reverse motion device; stop the film for single frame viewing; splice a broken film (broken films can now be repaired with a special sprocketed tape made of polyester).

5. Copy slides (the copies can be either slides or filmstrips). One of the best known copying machines is the Bowens Illumitran (available from Bogen Photo Corporation, 232 South Van Brunt St., Englewood, New Jersey 07631).

Films, slides, and filmstrips should be stored in metal boxes or cans. The storage room should have moderate conditions of heat and humidity.

The teacher should be able to perform this maintenance and these minor repairs: clean the aperture gate, the sprockets, and the lens; replace the projection lamp and the exciter lamp (spare lamps should be kept near the projector; when replacing the projection lamp, wait until it has become cool; be sure the power is turned off when you insert the new lamp).

ENGLISH-FRENCH VOCABULARY

acoustic material	un matériau acoustique, absorbant, isolant, insonore
acoustic tile	une plaque acoustique (d'insonorisation), un carreau d'isorel
acoustic treatment	un revêtement isolant, un revêtement d'insonorisation
adapter for 110 V., 220 V. operation	un fusible distributeur pour 110 V., 220 V.
adjust (to)	régler, mettre au point
adjustment	un réglage, une mise au point
adjustment knob	un bouton de réglage
amplifier	un amplificateur, un ampli
antenna	une antenne
automatic stop-start button (lever)	un bouton (levier) d'arrêt et de démarrage automatiques
automatic volume control (AVC)	enregistrement automatique, sensibilité contrôlée automatiquement
azimuth (adjustable azimuth)	azimut orientable
background noise	le bruit de fond
backspacing	le retour automatique
baffle (loud-speaker)	une enceinte acoustique, un écran
band (radio band)	une gamme d'ondes
band (on phonograph record)	une plage
base (on a magnetic tape)	le support magnétique
base (turntable)	un socle
battery-powered	alimenté par pile
battery recorder	un appareil, un magnétophone à pile
belt	une courroie
bias current	le courant de polarisation magnétique
binaural listening	une écoute binauriculaire
binaural recorder	un magnétophone binauriculaire
binder (on magnetic tape)	le liant
booth	un isoloir, une cabine
branching program	un programme à branchements, ramifié
break (a tape break)	une rupture (accidentelle) de la bande
built-in (machines)	des appareils fixes, incorporés, encastrés
bulk eraser	un démagnétiseur
capstan	un cabestan
cartridge (phono)	une cellule (phonocaptrice), une tête de lecture
cartridge (tape)	un chargeur, un boîtier-chargeur
channel	un canal
a one-channel machine	un appareil monophonique, monocanal, monaural
a dual-channel machine	un appareil bicanal
component (in a sound system)	un élément d'une chaîne
connection	une connexion, un branchement
console	un pupitre de commandes, un tableau de commandes
control (recording volume)	le réglage de niveau à l'enregistrement
control (playback volume)	le réglage de niveau à la lecture
converter	un convertisseur
copy	une copie, un double, un réenregistrement, un repiquage

copy (to)	copier, repiquer, faire un repiquage
cord (power)	un cordon d'alimentation
counter (index)	un compteur, un compte-tours
counter resettable to zero	un compteur avec remise à zéro
crosstalk	la diaphonie
crystal cartridge (phono)	une tête de lecture piézoélectrique
cue (to), cueing	repérer, le repérage
curve (response curve)	la courbe de réponse
cut a record (to)	graver un disque
damaged (by oil)	détérioré (sous l'action de l'huile)
dead room	une salle sourde, muette
decibel (db)	un décibel, un db
deck (tape deck)	une platine d'enregistrement
demagnetize (to)	démagnétiser
dial	un cadran
diaphragm (loud-speaker)	une membrane de haut-parleur
direction of tape travel	le sens de défilement de la bande
directional	directionnel
distortion	la distorsion, la déformation
dull side of tape	le côté mat, la partie enduite, la couche sensible
duplication of master tapes	la duplication, la copie, le repiquage des bandes originales
duplicator	un appareil duplicateur, un duplicateur
duration	la durée
dynamic	électrodynamique
earphones	des écouteurs (m.), un casque
edit (to)	faire un montage, un découpage
editing	un montage, un découpage
enclosure (loud-speaker)	un cabinet, un coffret
equalization	la correction, la compensation, l'égalisation (f.)
equalization curve	la courbe de correction
equalizer	un correcteur, un compensateur
erase current	le courant d'effacement
erase (to)	effacer
extensible	extensible, télescopique
fast forward	le bobinage rapide, la marche avant rapide
feedback	un effet de réaction
felt board	un tableau de feutre
film	un film
silent	un film muet
sound	un film parlant
flutter	le scintillement, le chevrotement
flywheel	le volant régulateur
FM	la modulation de fréquence
focus (to)	mettre au point
foot control	une pédale

frame (programming)	une étape, une unité, une séquence
frequency response	la bande passante
function selector	un commutateur
fuse (a fuse has blown)	un fusible, un plomb (un plomb a sauté)
gadget (gimmick)	un truc, un machin, un bidule
gain	le gain
gap (head gap)	un entrefer
groove (on a record)	un sillon
interband groove	le colimaçon
lead-in groove	les spires (f.) de sillon de départ
lead-out groove	les spires (f.) de sillon de fin
pitch of the grooves	le pas de sillonnage
ground	la terre, la masse
guide (tape guide)	un guide-bande, un pivot de guidage
handle	une manette
handle (to), handling	manier, le maniement
head alignment	l'alignement (m.) des têtes
head bracket	le support des têtes
head cover	le capot des têtes
head demagnetizer	un démagnétiseur de têtes
head (erase)	la tête d'effacement
head (playback)	la tête de lecture
head (record)	la tête d'enregistrement
headphones	des écouteurs (m.), un casque
high output (HO) tape	une bande de haut niveau
holdback (tape holdback)	un doigt de tension, un tendeur à ressort
hub (on a reel)	le noyau de la bobine
hum	un ronflement, un ronronnement
hysteresis (hysteresis motor)	un moteur à hystérésis
idler wheel	un galet caoutchouté
impedance	une impédance
input line	une ligne d'entrée
interference filter	un dispositif antiparasites
ips (inches per second)	cm/s (centimètres par seconde)
jack (input, output)	une prise (d'entrée, de sortie)
jack box (multiple)	une boîte de jonction (à prises multiples)
keyboard (push buttons)	un clavier
knob	un bouton, une commande
lamp	une lampe
exciter lamp	une lampe excitatrice
projection lamp	une lampe de projection
language laboratory	un laboratoire de langues
layer of tape on a reel	une spire
leader tape	une amorce
lens	une lentille

level (recording)	le niveau d'enregistrement
lever (a single lever for all functions)	un levier (un levier unique pour toutes les manœuvres)
library (record library)	une discothèque
library (audio, sound)	une sonothèque
library (tape library)	une collection de bandes
light (signal light)	un voyant lumineux, une lampe de signalisation
linear	rectiligne, droit, linéaire
locate a recording (to)	repérer un enregistrement, le repérage
loop (film loop, tape loop)	une boucle (un film sans fin, une bande sans fin)
loud-speaker	un haut-parleur

magic eye	un œil magique
magnet	un aimant
magnetize (to)	magnétiser
maintenance	l'entretien (m.) des machines
maintenance service	le service d'entretien
master machine	l'appareil (m.) de lecture, la machine-mère
master tape	la bande originale, la bande-mère
meter (recording volume)	un indicateur de niveau d'enregistrement
microgroove record	un microsillon
microphone	un microphone
ceramic microphone	un microphone céramique
crystal microphone	un microphone piézoélectrique
dynamic microphone	un microphone électrodynamique
ribbon microphone	un microphone à ruban
variable reluctance microphone	un microphone électromagnétique
mix (to)	mélanger
mixer	un mélangeur
mixing	un mixage, un mélange
modular	interchangeable
monaural	monophonique, monaural
monitor	la lecture de contrôle
monitor head	la tête d'écoute (de lecture) pour le contrôle
monitor jack	la sortie de contrôle
monitor loud-speaker	le haut-parleur de contrôle

needle (sapphire or diamond)	une aiguille, une pointe de lecture (saphir ou diamant)
omnidirectional	omnidirectionnel
output line	une ligne de sortie
outside dimensions	les dimensions (f.) hors-tout
overload	la saturation
overrecording	la surmodulation
oxide (iron oxide)	un oxyde de fer

panel	un panneau
parcel out the difficulties (to)	fractionner les difficultés, fragmenter
patch cord	un cordon de relais, un cordon de liaison
phono deck	une table de lecture, une platine

phonograph	un électrophone
pickup arm	un bras de lecture
pickup arm and cartridge	un lecteur
pilot lamp	une lampe témoin
pin on a spindle plate	un ergot
pipe a program (to)	diffuser, transmettre un programme
playback	l'écoute (f.)
play back (to)	jouer, lire (je joue une bande, la machine lit une bande)
plug	une fiche
PM speaker	un haut-parleur à aimant permanent
pole piece (on magnetic head)	une pièce polaire
portable	portatif
position (a 12-position laboratory)	un poste (un laboratoire de 12 postes)
preamplifier	un préamplificateur, un préampli
prerecorded tapes	des bandes préenregistrées
preset volume	volume réglé à l'avance, préréglé
pressing of phonograph records	le moulage, le pressage
pressure	la pression
pressure pad	un patin presseur, un feutre de pression
pressure roller	un galet presseur
printed circuit	un circuit imprimé
print-through	un écho magnétique, un effet d'empreinte magnétique
projector	un projecteur
filmstrip	un projecteur pour films fixes
movie	un projecteur pour films
opaque	un épiscope, un projecteur d'images opaques
overhead	un diascope, un rétroprojecteur, un projecteur à rebours
slide	un projecteur pour diapositives (vues fixes); un passe-vues
pulley (with a rubber rim)	une poulie (une poulie à jante caoutchoutée)
push button	un bouton-poussoir, une touche
push button operation	une commande par clavier
push-pull (microphone, amplifier)	à double effet (microphone, amplificateur)
radio receiver	un poste récepteur
range (dynamic)	la dynamique
record	un disque
record brush (antistatic)	un dépoussiéreur électro-statique
record dealer	un disquaire
record a disc (to)	graver, enregistrer un disque
record a tape (to)	enregistrer, inscrire une bande
recorder (tape)	un magnétophone, un appareil enregistreur
recording	un enregistrement, une inscription, une prise de son
reel	une bobine
feed reel	une bobine dérouleuse, débitrice
take-up reel	une bobine enrouleuse, réceptrice
reel rest (spindle plate)	un platelet, un plateau porte-bobine
remote control (starting by)	la mise en marche par télécommande

removable	interchangeable
repair (to)	réparer, dépanner
repair service	un service de dépannage, de réparations
replaceable	amovible
reverberation	la réverbération
rewind (to)	rebobiner
rewind	le rebobinage
rewind time	la durée de rebobinage
roughen up (an idler wheel)	dépolir, enlever le brillant
rpm (revolutions per minute)	t/m (tours minute)
rubber idler	un galet caoutchouté
safety lock (to avoid errors)	un bouton de sécurité, le verrouillage de la position d'enregistrement, un verrouillage de sécurité (pour éviter les erreurs, les fausses manœuvres)
screen	un écran
beaded screen	un écran perlé
mat screen	un écran mat
selector	un sélecteur, un commutateur
self-correction	l'autocorrection (f.)
shavings (when cutting a disc)	des copeaux (m.)
shield	un blindage
shielded (a shielded wire)	blindé (un fil blindé)
shiny side of tape	le côté brillant, la partie non-enduite
shockproof	antichocs (anti-chocs)
shut-off (automatic)	un arrêt automatique
signal-to-noise ratio	le rapport signal-bruit, le rapport signal-parasites
slip (to)	glisser
slot	une fente, une rainure, un couloir de passage
soundproof	insonorisé
soundproofing of walls, partitions	l'insonorisation (f.) des parois
soundproofing material	une matière absorbante, un revêtement acoustique, un revêtement d'isolation phonique
sound track	la bande de son
spare parts	des pièces détachées
speed (tape)	la vitesse de déroulement (défilement) de la bande
speed change lever	un levier de changement de vitesse
speed variation	un écart de vitesse
spindle	un tambour
feed spindle	un tambour de rebobinage
take-up spindle	un tambour de bobinage
spindle spider (for 45rpm records)	un centreur (pour disques 45 t/m)
splice (at an angle, end to end)	un raccord (en biais, bout à bout)
splicer	une colleuse, une coupeuse-colleuse
splicing tape	de la bande adhésive, de la cellophane collante
squeal	un sifflement, un crissement
squeal (to)	siffler, crisser

stand (for microphone)	un pied
start	la mise en marche, la mise en route
start (to)	mettre en marche, mettre en route
starting time (for tape)	le temps de mise en route de la bande
static	des parasites (m.)
stereophonic sound	le son stéréophonique, le son en relief
stop lever (instantaneous)	un levier d'arrêt (instantané)
stroboscope, stroboscopic disc	un stroboscope, un plateau (disque) stroboscopique
stylus (for records)	une pointe lectrice
stylus pressure gauge	un pèse-pick-up
surface noise	le bruit de surface
switch	un bouton, un contacteur, un sélecteur
system (a sound system)	une chaîne
tangle (to)	emmêler
tape (recording)	une bande magnétique
raw (blank, virgin) tape	une bande vierge
test tape	une bande magnétique étalon
tape speed	la vitesse de déroulement (défilement) de la bande
television set	un téléviseur, un poste de télévision
terminal behavior	le comportement final
test a program	expérimenter
thickness of tape ($1\frac{1}{2}$, 1, $\frac{1}{2}$-mil)	une épaisseur (standard, longue durée, double durée)
thread a tape, threading	enfiler une bande, l'enfilage (m.)
time (playing time)	la durée de déroulement
tone control	le réglage (le contrôle) de tonalité, de timbre
track	une piste, une voie
half-track recorder	un appareil à double piste, un appareil bipiste
full-track recorder	un appareil monopiste, à piste entière
student's track	la piste de l'élève
teacher's track	la piste du maître, la piste témoin
transistor	un transistor
transistor radio	un transistor
tube (vacuum)	un tube, une lampe
tuning knob (on radio)	le bouton de recherche des stations
turntable	un tourne-disque, une table de lecture
untangle (to)	démêler
unwind (the tape unwinds)	la bande se déroule
volume control	le bouton de volume, le potentiomètre de puissance
volume meter	un modulomètre
washer	une rondelle
wind a tape (to)	bobiner, enrouler une bande
the tape winds	la bande s'enroule
wow	un effet de pleurage, du pleurage

Quelques phrases utiles pour parler du matériel

1. L'ergot du platelet doit être engagé dans une des trois fentes de la bobine.
2. La couche sensible de la bande doit venir en contact avec les têtes pendant le défilement de la bande, pendant l'enregistrement.
3. Il faut laisser tomber (faire passer) la bande dans la fente.
4. La bande doit s'engager dans l'encoche; elle doit passer entre le cabestan et le galet presseur; elle doit s'appliquer correctement sur les entrefers des têtes.
5. Une plaque perforée, de la laine de verre absorbent les fréquences aiguës; des murs tendus de reps absorbent les fréquences graves.
6. L'enregistrement peut se faire directement par micro ou par raccordement à un poste de radio.
7. Avec cette machine aucune fausse manœuvre n'est possible.
8. Cet appareil est livré en ordre de marche.
9. Les galets caoutchoutés sont débrayés à l'arrêt pour éviter la formation de méplats.
10. Le dispositif de commande est d'une grande simplicité de manœuvre.
11. Le changement de vitesse doit se faire pendant que le moteur tourne.
12. Le compte-tours se compose de cadrans gradués; il permet le repérage à un mot près.
13. L'interrupteur de gauche commande l'allumage général de l'appareil.
14. Le cabestan et le galet presseur entraînent la bande à une vitesse stable.
15. Les machines sont équipées d'amplificateurs extrêmement faibles.
16. L'écoute doit se faire au casque.
17. Ces machines seront manipulées surtout par des élèves; elles devront donc être robustes. Les prototypes devront faire leurs preuves.
18. L'œil magique ne s'illumine que sur la position "Enregistrement".
19. Le cabestan est solidaire d'un lourd volant couplé par deux courroies de caoutchouc au moteur.
20. Le changement de vitesse de défilement peut aussi s'obtenir par la mise en place d'une chemise vissée sur l'axe du cabestan.
21. A l'arrêt du rebobinage, la bobine dérouleuse doit être freinée plus fermement que la bobine enrouleuse.
22. Ces signaux provoquent la fermeture ou l'ouverture d'un circuit électrique de télécommande.
23. Les têtes magnétiques sont en retrait des guide-bandes.
24. Il est préférable de dégager la bande pendant le rebobinage.
25. Le passage en position "marche normale" assure la mise en place de quatre pivots qui obligent la bande à parcourir un chemin sinueux assurant l'enveloppement des têtes suivant un angle optimum.
26. Aucun feutre de pression n'est prévu en face des têtes afin d'éviter l'usure prématurée.
27. La pression de la bande sur les têtes est assurée par une retenue de la bande provoquée par un presse-bande situé avant la première tête et agissant sur le guide-bande d'entrée.
28. La bobine débitrice (dérouleuse) doit être freinée pour éviter la formation de boucles. Les boucles en se résorbant provoquent des à-coups.
29. Les flèches indiquent le parcours de la bande.
30. La rondelle en feutre permet au système de patiner.
31. Le défilement s'effectue de la gauche vers la droite.
32. La colleuse a un angle de coupe de 45 degrés.
33. Comment utiliser la colleuse: a) Placer les parties à raccorder dans le couloir-guide, oxyde en dessous, en les laissant dépasser légèrement la ligne de coupe. Fermer les presseurs. b) Pousser le bras mobile vers l'arrière. c) Appuyer pour la coupe. d) Enlever le déchet de coupe de la bande supérieure; placer l'adhésif sur les bandes à coller. e) Tirer le bras mobile vers l'avant. f) Appuyer pour couper l'adhésif. g) Relever le bras mobile et les bras presseurs.

34. Le moirage (bandes sombres sur un disque) est une modulation en profondeur qui se produit à la gravure; cette modulation n'est pas audible, mais elle accentue l'usure. N'achetez pas de disques moirés.

35. Pour les disques, le stockage vertical dans des classeurs suspendus est préférable.

36. Il est impossible de déceler un changement auditif dans la qualité du disque avant deux cents passages; l'usure reste très peu perceptible jusqu'au passage 500; ensuite on perçoit un bruit de fond qui croît avec l'usure.

37. Il a fallu résoudre de nombreux problèmes de prise de son dans des salles dont l'acoustique n'était pas favorable.

38. Ce matériel se vend à un prix qui n'est pas à la portée des écoles secondaires.

39. Une bande commune est diffusée (transmise) à tous les étudiants.

40. Le magnétophone a une grande souplesse d'emploi; c'est un appareil maniable et de faible encombrement.

41. Les panneaux latéraux des isoloirs doivent assurer une insonorisation suffisante pour que les élèves ne puissent pas déranger leurs voisins; cette protection latérale procure une sensation d'intimité qui encourage les étudiants.

42. Grâce à un étagement approprié des têtes, la bande n'est enregistrée que sur une moitié seulement de sa largeur.

43. Les deux pistes peuvent travailler simultanément ou consécutivement.

44. Afin d'éviter toute fausse manœuvre de l'élève (afin que l'élève ne puisse pas effacer la piste du maître par mégarde), nous avons conçu un autre type d'appareil. Cette machine permet l'écoute simultanée et comparative de la version du maître et de celle de l'élève. Ce magnétophone est double: il est pourvu de deux têtes d'enregistrement travaillant à deux niveaux de la bande; au niveau supérieur, celui de la piste du maître, nous enregistrons des sons modèles; ces modèles seront écoutés par l'élève qui enregistrera sur la piste du bas sa propre version. Celle-ci viendra s'inscrire pendant les temps morts (les intervalles, les blancs, les pauses) dont nous aurons espacé les phrases modèles (qui auront été prévus entre les phrases modèles) sur la piste du maître. A la fin de son enregistrement, l'élève pourra écouter sa propre version en la comparant à celle du maître.

45. Avec cet appareil, il y a donc deux possibilités: 1) écoute des modèles et enregistrement simultané de la prononciation de l'élève pendant les temps morts, 2) écoute simultanée et comparative du modèle du maître et de l'imitation de l'élève.

46. Les bandes, une fois enregistrées par le maître, peuvent servir indéfiniment, car la piste témoin est ineffaçable par l'appareil de l'élève tandis que la piste de travail est libérée automatiquement par l'enregistrement suivant.

47. Le micro capte (saisit) les fautes de prononciation et il les restitue avec impartialité. Nous nous entendons au magnétophone comme les autres nous entendent. L'étudiant doit découvrir les imperfections de sa prononciation. La faute est décelée par l'étudiant lui-même et elle devient un encouragement à se perfectionner.

48. Le laboratoire permet à l'étudiant de manier la langue vivante, de faire l'apprentissage de la langue parlée.

49. Grâce au magnétophone, chaque professeur peut avoir des enregistrements (des images sonores, des illustrations sonores, des matériaux sonores, une documentation sonore) à la mesure de l'usage qu'il veut en faire. Les enregistrements ne sont valables que dans la mesure où ils ont été préparés en vue d'une utilisation particulière.

50. Il faut ralentir le débit de la parole.

51. Les élèves viennent travailler par petits groupes, à tour de rôle. Il faut établir un roulement.

CHAPTER TWELVE

SUGGESTIONS FOR THE USE OF ACTIVE FRENCH: FOUNDATION COURSE

On page v of *Foundation Course*, we outline three basic ways to use the course. Method 1 (self-instruction) has been analyzed on pages 122-123 of this book. When methods 2 and 3 are used, very little class time - if any - should be spent on written work; the class should be devoted to directed and free oral expression. We conduct the audio-oral practice in this manner:

1. The stimulus is given only once (for effective audio comprehension training, the students should not expect the stimulus to be repeated). The stimulus can be given by the teacher or by a student.
2. All the students prepare the answer (problem-solving phase).
3. A student is called upon to give the answer aloud. Calling the student by name is just as fast as pointing to him and avoids confusion. The student should answer in a loud and clear voice.
4. The answer is confirmed or corrected. The confirmation can be made by saying *Bien!*, *Parfait!*, etc., nodding, smiling, and the next stimulus is presented. If a correction is to be made (and this should not happen in more than 10% of the cases if the course is used as intended), the teacher can a) help the student correct his sentence by telling him what type of error he has made, which structural segment it is in, etc., b) call on another student to give the correct response and have the first student repeat it. From time to time, practice in self-evaluation should be given (see page 116 of this book).

To save time during the audio-oral practice, the teacher can use hand gestures to indicate intonation, request that an unstable vowel be dropped, that a liaison be made, that /r/ be pronounced correctly, that the students repeat in chorus, etc.

We do not believe that English-French transposition should be used in class (except in some cases where a short choral transposition exercise structural segment by structural segment can be useful). The instructions which call for transposition in the program are to be followed *only when the student is working by himself*. When the work is directed by a teacher, it should be done by transformation or dialogue. The teacher must modify the instructions as required. This program, of course, is not meant to be followed blindly by a teacher with his class; its purpose is to provide a canvas which assures that the phonology, morphology, syntax, vocabulary and spelling are presented in proper order and to supply the teacher with a large number of sentences from which he can choose when preparing the audio-oral drills he will use in class.

The teacher should not hesitate to use - right from the very beginning of the course - all the questions and expressions which he feels are necessary to conduct this audio-oral practice: *Pourquoi?*, *Comment?*, *Qui?*, *Qu'est-ce que ça veut dire?*, *Avez-vous compris?*, *Supprimez l'adjectif.*, *Mettez au pluriel.*, *Plus fort!*, *Plus vite!*, etc.

The teacher will have many questions about the selection of the structures, the progression we have adopted, the guidelines we give, etc. We hope we have answered most of them in the frame analyses given on the following pages. (In these analyses, we often refer to *Le Bon Usage* by Maurice Grevisse; we believe this is the best reference book for French grammar, although we do not agree with all the statements made by the author.)

When the student is working by himself in the laboratory or at home, he should follow the instructions given for each frame, but he should exercise his judgment. Some of the better students may find that the course provides more drill than they need; they should skip whatever sections they find to be unnecessary. The laboratory installation and the type of laboratory use which we find the most efficient are described on pages 157-158 of this book. Since our tapes are prepared for individual use, no blank pauses are left between the stimuli and the responses; the student listens to the stimulus, stops the tape, prepares his response, says it aloud, and starts the tape to compare his response with the one given by the tape. The use of the mask is explained in frame 28 of Unit 2. It is a good idea for the student to keep track in a notebook of the errors he makes when he is working by himself and to review this notebook regularly. The *Remedial Index* is to be used beginning with frame 62 of Unit 9.

Tones are recorded on the tape to allow the teacher and the students to find rapidly any frame they need. For the tones to be audible, the tape should be close enough to the heads during the rewind and fast forward motions so that the magnetic patterns will be picked up. On some machines, the tape lifters have to be adjusted (see page 168).

The tests given at the end of each unit are long because they test every feature of the unit. The teacher can choose the sentences which he feels are best suited. The large number of test sentences also allows him to prepare several different tests to be used with several sections of the same class or to make sure that the tests are different from year to year.

1

FRAME ANALYSIS

All the necessary comments for this unit have been made in the section on pronunciation (pages 3 to 16). Preparing an overhead transparency of the pictures on page 2 of *Foundation Course* can facilitate the classwork.

TESTS

Class test (project transparency of pictures of page 2):

1. Which picture corresponds to: /ø/, /y/, /i/, /o/, /e/, /u/, /y/?
2. Which picture corresponds to: /ɛ̃/, /ɔ̃/, /ɛ̃/, /ɑ̃/, /ɔ̃/?
3. Which of these vowel sounds are acceptable to a French ear?
   (for the vowel sounds in this question, the teacher can prepare his own tape or use the *Foundation Course* tape)

Individual test:

Imitate: /ø/, /ɛ̃/, /ɔ̃/, /y/, /e/, /ɑ̃/, /ø/, /u/, /ara/, /ɛ̃/, /i/, /ø/, /ɑ̃/, /o/, /y/, /ara/, /e/, /u/, /o/, /ɔ̃/.

2

STRUCTURAL INTERFERENCE

1. English uses different structures:		French uses the same structure:	
Eat!	Let's eat!	Mangez!	Mangeons!
2. English has two negative structures:		French has only one negative structure:	
Eat!	Do not eat!	Mangez!	Ne mangez pas!
Let's eat!	Let's not eat!	Mangeons!	Ne mangeons pas!

This is an area where the French structural system is simpler than that of English and no difficulty is normally encountered.

FRAME ANALYSIS

frame 28: We do not use capital letters in this unit because we want the students to learn the accents in *écrivez*, *écoutez* (and other persons). We could have used the spelling: *Écoutez*, *Écrivez*, but this use of an accent over an initial capital letter is rare.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Have your students give commands to one another; they carry them out (or pretend to).

2. Have a student carry out (or pretend to carry out) some of the twenty commands taught in Unit 2. The other students give the corresponding negative commands.

TEST

Italics indicate that the problems are to be read aloud by the teacher and not seen by the students. The problems should be read at the terminal behavior speed and only once.

1. Look at the pictures on the filmstrip and indicate by *oui* or *non* whether the commands you hear correspond to the pictures:

1. Dormez. 2. Mangez. 3. Ecrivez. 4. Lisez. 5. Chantez. 6. Partez. 7. Sortez. 8. Allumez.

2. Look at these commands and indicate how many syllables should be pronounced in each:

1. Entre. 2. N'entre pas. 3. Ne reste pas. 4. Regarde. 5. Ne regarde pas.

3. Write the missing letter:

1. Re_tez. 2. Avan_ez. 3. Avan_ons. 4. _ortons. 5. Effa_ez. 6. Dan_ons.

4. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. dansons, lisons 2. nageons, mangez 3. avancez, dansez 4. effacez, écoutez
5. nagez, regardez 6. écrivons, effaçons 7. effaçons, regardons

5. Write the familiar form of each command:

1. Regardez. 2. Attendez. 3. Ecrivez. 4. Ecoutez. 5. Sortez. 6. Restez. 7. Dormez.
8. Allumez. 9. Lisez. 10. Dansez.

6. Transpose into French:

1. Let's not swim. 2. Don't sing (fam.). 3. Don't smoke. 4. Translate. 5. Go out (fam.).
6. Don't turn the light on (fam.). 7. Let's eat. 8. Don't stay (fam.).

7. Dictation:

1. Mangeons. 2. Avançons. 3. N'entre pas. 4. Traduisez. 5. Ne dansez pas. 6. N'effacez pas.
7. Ecrivez. 8. Dors. 9. Attends.

3

FRAME ANALYSIS

frame 1: The terms *Type I, Type II, Type III* are used to classify the imperative and present indicative.

We will continue to use the traditional terms *imperative, present indicative, conditional, subjunctive, possessive adjective, demonstrative adjective,* etc. although the terms can be ambiguous (for example, the present tense *je me lève à six heures tous les matins* does not necessarily express an action taking place now). Trying to learn a new grammatical terminology at the same time one is trying to learn a new language would only create confusion.

frame 19: The fact that the sound /ə/ and the letter *e* of *je, ne* occasionally have the same behavior:

dropped in speech and spelling:	j'obéis	il n'obéit pas
retained in speech and spelling:	je chante	il ne chante pas

may lead the students to assume that the letter *e* is replaced by an apostrophe whenever the sound /ə/ is dropped and write:

je n' fume pas   j' n'obéis pas

The same remark will apply to *le, de, ce,* etc.:

passez l' vin   il n'a pas d' pain

It is therefore important to train the students to handle the fall of /ə/ and the elision of the letter *e* as two separate phenomena.

frame 33: In colloquial French, *là* is often used with the meaning of *ici*. This will not be taught in FC *(Foundation Course).*

frame 48: We avoid cases where *(very) much* is not translated by *beaucoup:*

He is very much ahead of time.   Il est très en avance.

frame 87: There are a few cases (not used in FC) for which these guidelines do not generate acceptable sentences:

He arrives here quickly.   Il arrive vite ici. *not* Il arrive ici vite.

frame 89: Repeating the pronoun prevents ambiguity. In a sentence such as *je lis vite, mais écris lentement, écris* can be the present indicative or the imperative.

frame 91: The stress pronouns can also come before the subject pronoun: *Moi, je parle français.* In fact, the initial position is preferred in some cases (when, for example, the verb cluster is long): *Moi, j'ai besoin de la machine neuve.*

With *lui* and *eux* in initial position, the regular subject pronoun does not have to be used: *Lui parle. Eux parlent.* The other stress pronouns can also be used without the regular subject pronouns if they are accompanied by *seul:*

Not acceptable	Acceptable
Moi travaille. Toi chantes juste.	Moi seul travaille. Toi seul chantes juste.

The above points are too complex for FC.

SPELLING INTERFERENCE

1. Some spelling difficulties may be caused by the knowledge of another language. For example:

English	French	Spanish	French
apartment	appartement	español	espagnol
just	juste	alemán	allemand
respond	répond	número	numéro

We have to keep in mind that a word like *appartement* may require more spelling practice than a word like *descendez* (English *descend* does not interfere).

2. Students tend to assume that accents, cedillas and hyphens are not important; we have to train our students to pay particular attention to these spelling signs - they are considered important by the French. Acute accents should clearly slant down to the left, and grave accents should clearly slant down to the right.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Make as many sentences as you can with:

1. assez souvent 2. trop lentement 3. toujours à l'heure 4. ensemble 5. beaucoup trop vite

2. A student gives a command; another student answers that he is carrying out the command *(Sortez! - Je sors.).*

3. Fill in the blanks with as many different words as you can:

1. Chante_____. 2. Je_____ là-bas. 3. J'écris toujours _____. 4. Ils descendent _____.
5. Nous _____ toujours vite. 6. Vous ne parlez pas _____. 7. Elle _____ attentivement.
8. Tu arrives souvent _____.

4. Look at the pictures on the filmstrip and say whatever sentences they suggest to you. (The main purpose of these free expression exercises is to begin to train the students to stay within the bounds of what they know and not to try to use structures they haven't studied yet.)

TEST
(frames 1-25)

1. Tell whether the verb you hear is in the third person singular, the third person plural, or could be either:

1. Ils allument. 2. Il entre. 3. Elles dorment. 4. Elles partent. 5. Il fume/ils fument.
6. Elle sort. 7. Il parle/ils parlent. 8. Elle écrit. 9. Il part. 10. Ils attendent.

2. Tell whether the phrase you hear is an example of linking or liaison:

1. Elle avance. 2. Nous entrons. 3. Ils attendent. 4. Il écrit.

3. Tell whether the verb you hear belongs to Type I or Type II:

1. Je sors. 2. Tu avances. 3. Il nage. 4. Nous traduisons. 5. Vous écoutez. 6. Ils partent.

4. Transpose into French:

1. Eat (fam.). 2. You (fam.) eat. 3. Read (fam.). 4. You (fam.) read. 5. They (masc.) are speaking. 6. I am waiting. 7. I don't sleep. 8. He is not leaving. 9. They (f.) translate. 10. She is waiting. 11. I don't look. 12. He listens.

TEST
(whole unit)

1. Look at the pictures on the filmstrip and indicate by *oui* or *non* whether the sentences you hear correspond to the pictures:

1. Il tire et elle pousse. 2. Il fume beaucoup. 3. Elle chante juste. 4. Il écrit bien. 5. Il dort maintenant. 6. Il monte lentement. 7. Il travaille beaucoup. 8. Ils dansent mal ensemble.

2. Arrange the words in their correct order:

1. vite, écrit, il, assez. 2. espagnol, parle, bien, je. 3. souvent, elle, chante. 4. beaucoup, il, trop, travaille.

3. Add the stress pronouns:

1. Je lis. 2. Tu lis. 3. Il lit. 4. Elle lit. 5. Nous lisons. 6. Vous lisez. 7. Ils lisent. 8. Elles lisent.

4. Indicate how many syllables should be pronounced in each sentence:

1. Je ne parle pas. 2. Je n'écris pas. 3. Il ne regarde pas. 4. Elle ne reste pas. 5. Elle ne parle pas.

5. Transpose into French:

1. They (m.) travel together every year. 2. You (fam.) sing in tune, but he sings out of tune. 3. Push (fam.) over there very slowly. 4. Let's pull here now. 5. He arrives much too late (behind schedule). 6. We speak Spanish and English well enough. 7. You don't live there. 8. I work here every morning and every evening. 9. You (fam.) always write poorly in pencil. 10. He is going up or he is coming down. 11. You (fam.) arrive too early (in the day) and you stay too long every day. 12. *They* (m.) don't jump. 13. We don't travel every month.

6. Copy this sentence and underline the letters which represent the same sound as *in* in *matin:*

Ils dansent bien ensemble maintenant.

7. Dictation:

1. Il arrive à l'heure. 2. Vous partez trop tôt. 3. Tu travailles souvent tard. 4. Ils parlent français ensemble. 5. Ecrivez à l'encre, mais n'écrivez pas trop vite. 6. J'écoute attentivement et je réponds tout de suite.

4

FRAME ANALYSIS

frame 11: In this unit, we study only questions of the *yes-no* type. Information-eliciting questions *(Quand partez-vous?)* will be studied in Unit 18.

French has three equivalents for *Does he speak French?:*

a. Pitch only: Il parle français?
b. Word order and pitch: Parle-t-il français?
c. Function word and pitch: Est-ce qu'il parle français?

The students in this course are not trained to use all these three patterns at will because our experiments have shown that giving the students a choice leads to confusion and error.

The following patterns will be used throughout FC:

a. Use *est-ce que* with *je: Est-ce que je parle bien?*

b. Use the inversion pattern for *tu, nous, vous, il, ils, elle, elles, on;* examples: *Parles-tu français?, Parle-t-il français?, Parlez-vous français?, Parle-t-on français?*

The pitch-only pattern is very frequent in informal conversation and, although this type of intonation in English often expresses astonishment: *He works hard? (Are you serious?)*, would be very easy to teach. We prefer, however, to teach the patterns mentioned above because they are also frequent and because we believe that the habit of using them should be acquired early. We chose the *est-ce que* pattern for the first person singular because in most cases the inversion pattern is no longer used in this person: *Cours-je?, Mens-je?, Vends-je?, Mangé-je?, Sors-je?, Dors-je?,* etc. The few cases where the inversion pattern is used *(Dis-je?, Suis-je?, Ai-je?, Dois-je?, Puis-je?)* can be taught in a later course.

The fact that in English the distribution of the available patterns depends on the verb itself *(Can he?, Is he?, Must I?* as opposed to *Do I speak?, Does he know?)* while we teach for French a distribution based on the persons is a possible source of interference.

frame 22: *Ou* questions with a rising intonation also occur, but they are so rare that they will not be taught in FC. Example: *Je ne peux pas partir en voiture. Je suis trop fatigué. - Dommage! Pouvez-vous partir par le train ou en avion?*

frame 26: However, *pas* cannot be used by itself: *Travaillez-vous? - *Non, pas.*

frame 40: In a strict linguistic analysis (see page 20), verbs like *répéter* should be placed in Unit 7 with *jeter, appeler,* etc. However, since most students at this stage of training do not easily hear the contrast /e/-/ɛ/, it is preferable to exclude verbs of the *répéter-* type from the vowel-shifting group.

frame 54: Three interrogative patterns are available:

Tout tourne? *Tout tourne-t-il?* *Est-ce que tout tourne?*

We chose the *est-ce que* pattern because it is frequent and easy.

frame 61: In FC, we do not present any case where the inversion pattern is used without expressing a question: *Peut-être chante-t-il.*

frame 87: Modifying *faim, soif, peur, envie,* etc. with *très, trop* is condemned by some purists, but, since it is the form generally used by most cultured persons, we will use it. See Maurice Grevisse, *Le Bon Usage,* par. 369 and 852.2.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Chain questions and answers: Student A asks a question, student B answers and in turn asks student C a question, etc.

2. Chain commands: Student A gives a command to student B, student B carries out the command (or pretends to) and in turn gives a command to student C, etc.

3. Fill in the blanks with as many different words as you can:

1. Ils arrivent _____. 2. Vous parlez _____. 3. Nous tournons _____.

4. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-28)

1. Tell whether the questions you hear would be answered affirmatively by *oui* or *si:*

1. Ils n'habitent pas ensemble, n'est-ce pas? 2. Dort-il assez? 3. Ne fume-t-il pas trop?
4. N'écrit-il pas trop vite?

2. Tell whether the verb you hear is in the third person singular, the third person plural, or could be either:

1. Ils arrivent lentement. 2. Habitent-ils (habite-t-il) ici? 3. Attendent-ils tous les matins?
4. Répond-il tout de suite? 5. Partent-ils à l'heure? 6. Descend-il? 7. Il entre en avance.

3. Dictation (give more than one spelling whenever possible):

1. Chante-t-il? Chantent-ils? 2. Sort-il? 3. Attendent-ils?

4. Look at these sentences and indicate how many syllables should be pronounced in each:

1. Entres-tu? 2. Ne regardez-vous pas?

TEST
(whole unit)

1. Look at the pictures on the filmstrip and answer each question by *oui* or *non:*

1. A-t-il chaud? 2. Arrive-t-il en avion? 3. Est-elle en bas? 4. A-t-il sommeil?
5. Tourne-t-il à gauche? 6. A-t-il raison? 7. A-t-elle peur? 8. Partent-ils à pied?

2. Write the missing letter(s):

1. à pie_ 2. d_j_ 3. en hau_ 4. itali_ _ 5. rép_te 6. dan_e

3. Select the correct answer to the question you hear:

1. Est-ce que je fume trop?
(a) Non, vous n'allumez pas tout. (b) Oui, vous êtes en haut. (c) Oui, beaucoup trop.

2. Ont-elles déjà tout?
(a) Oui, elles sont debout. (b) Non, pas tout. (c) Non, elle n'attend pas.

3. Tourne-t-il à droite, lui?
(a) Non, pas à droite. (b) Si, tout droit. (c) Oui, tout en bas.

4. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. à bicyclette, demain 2. en voiture, bien 3. demain, tous les matins 4. à gauche, en haut
5. en bateau, tous les ans 6. tôt, d'accord

5. Shift each statement you hear to a question:

1. Il n'arrive pas à pied, lui. 2. Tu pars en bateau. 3. Ils ne sont pas d'accord. 4. Elle n'a pas faim. 5. Nous sommes trop à droite. 6. Je répète assez lentement. 7. Elle descend à l'heure. 8. Elles ont honte. 9. Il part à l'heure. 10. Vous ne restez pas debout trop longtemps.

6. Arrange the words in the correct order to form a declarative sentence:

1. tu, souvent, écris, au crayon 2. assez, répétez, vite, vous 3. mal, il, italien, parle
4. trop, vous, anglais, parlez 5. il, déjà, beaucoup, fume 6. tout, elles, en bas, peut-être, sont

7. Dictation:

1. Ils avancent tout droit ici. 2. A-t-elle froid? 3. Je n'ai presque pas faim. 4. Reste-t-il toujours en bas, lui? 5. Est-ce que je n'ai pas raison? 6. Elles n'ont pas tort. 7. Tout part en bateau. 8. Ont-ils déjà sommeil?

8. Transpose into French:

1. Doesn't she translate fast enough? 2. Are you looking at everything? 3. I hardly speak Russian at all. 4. Don't be afraid; we are almost at the top. 5. Be (fam.) on time tomorrow. 6. You (fam.) are not thirsty, are you? 7. They (m.) are already up.

9. This section is designed to test your fluency. You will have 14 seconds to write each answer. Answer each question with *non,* using the opposite modifier in a complete sentence. Example: *Descend-elle lentement? - Non, elle descend vite.*

1. Partez-vous en avance? 2. Avez-vous chaud? 3. Tourne-t-il à gauche, lui? 4. Est-elle en bas? 5. Répètes-tu bien? 6. Arrivez-vous tard?

5

FRAME ANALYSIS

frame 1: *Jeanne* is more difficult to teach than *Jean.* Nasalizing a vowel with no trace of /n/ is easier than keeping /ɑ/ completely oral when it is followed by /n/.

frame 6: We teach *voiture* rather than *auto* since it is the more frequent word.

frame 12: We have not attempted to give any guidelines to help the students remember which nouns are masculine and which ones are feminine. The cyclic review necessary to give satisfactory control of the morphology and syntax is so large that it gives more than enough opportunity to review the nouns and their gender.

However, should you wish to give your students some advice on how to remember the gender of nouns by their final sound, see the article by P. Carlo Rossi, S. J., "French Gender by Sound", *The French Review,* vol. xli, Dec. 1967.

frame 22: *Confitures* is also used; we use the singular form since it is the form usually found in cultivated speech.

frame 47: The total number of plural forms for *un/une* cannot be stated; it can be a precise number *deux, trois, quatre, cinq* (and so on to infinity), and it can be an indefinite term such as *plusieurs, quelques, beaucoup, certains, des.*

Plusieurs and *quelques* express a number which is indefinite, but rather small; *plusieurs* contradicts *un (Elle n'a qu'un enfant; nous en avons plusieurs),* while *quelques* contradicts *beaucoup (Nous avons quelques amis à Paris, mais vous en avez beaucoup). Des* expresses a number which is indefinite and unlimited; it contradicts the absolute negation *(Vous n'avez pas d'amis ici - Si, j'ai des amis ici).*

With *de*-expressions, *un/une* do not have a plural form for the indefinite and unlimited concept (Unit 6): *J'ai besoin d'un livre / J'ai besoin de livres.*

frame 51: To avoid confusion, we teach only the *est-ce que* pattern. The other patterns can be taught after FC is completed: *Le professeur parle vite?, Le professeur parle-t-il vite?,* and in substandard speech: *Il parle vite, le professeur?*

frame 84: In FC, we do not use the term *partitive article.* It is easier and more effective to group *un, une, des (some), plusieurs, du (some), de la (some), de l' (some)* under the same heading.

frames 91-93: The guidelines we give for the shift of the *quantity* articles *du, de la, de l', des* to *de* are satisfactory for FC, but the situation is much more complex.

1. The full quantity articles tend to remain if the speaker feels that the quantity is not zero:

   Je ne mange pas du pain blanc, moi. (Maybe you can afford it, but I am too poor.)
   Je ne suis pas comme vous; je n'ai pas des millions à dépenser. (I do have money, but not as much as you.)

Je ne bois pas du vin à tous les repas. (I do drink wine, but not at every meal.)

However, the above does not apply to *presque:*

Je n'ai presque pas d'argent (although obviously the quantity is not zero).

English also has this concept of qualification in the negation. The word *any* is used only when the negation is absolute: *I don't drink any wine* (absolute negation), *I don't drink wine at every meal* (qualified negation - the word *any* is not added).

2. Even when there is no qualification, modern French tends more and more to keep the full articles. Examples such as the following are frequent in conversation and literature:

Nous ne voulons de mal à personne. Personne ne nous veut du mal. (Ionesco, *Rhinocéros*)
C'est au contraire une excellente créature qui n'a jamais dit du mal de personne, ni fait de mal à personne. (Proust, *Le côté de Guermantes*)
(For more examples, see L. C. Harmer, *The French Language Today,* pages 35-37.)

3. In the negative interrogative form, one hears the full articles as well as *de,* but we do not mention this in FC:

N'a-t-elle pas des amis?	(I think she does. Don't you agree?)
N'a-t-elle pas d'amis?	(I don't know whether she does or not. Do you know?)

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. One student asks a question; another student answers in the negative and in turn asks another question, etc.

2. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST

(frames 1-41)

1. Tell how many oral changes and how many written changes occur when the following sentences are shifted to the plural:

1. Le professeur est ici. 2. La voiture tourne là-bas. 3. Le village dort.

2. Shift the sentences you hear to the singular:

1. Les poissons nagent. 2. Les bicyclettes sont en bas. 3. Les crayons écrivent mal. 4. Je cherche les balles.

3. Dictation:

1. Sers le maïs tout de suite. 2. Georges écoute attentivement. 3. François et Hélène partent aujourd'hui. 4. Ne servez pas le poulet et le poisson ensemble.

4. Transpose into French:

1. We are waiting for the plane. 2. The sea is over there, straight ahead. 3. Look at the trees. 4. The students (m.) are sleepy.

TEST

(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. argent, examen 2. jambon, trente 3. bicyclette, cigarette 4. maïs, pain
5. Françoise, église

2. Write these numbers in French:

(a) 50 (b) 12 (c) 16 (d) 14 (e) 7 (f) 30 (g) 60 (h) 13 (i) 15 (j) 40

3. Write the affirmative questions which led to the answers you hear:

1. Non, je n'ai pas d'encre. 2. Non, je ne demande pas de cigarettes. 3. Non, je ne sers pas de jambon.

4. Indicate the number of syllables which should be pronounced in each phrase or sentence:

1. Quatre églises. 2. Cherche de l'eau. 3. Cherchez de l'eau. 4. Passe le sucre.
5. Passez le sucre. 6. Nous mangeons de la viande.

5. Indicate by *oui* or *non* whether the sentence contains a liaison:

1. Deux étudiants sont là-bas. 2. Voici trois églises. 3. Seize avions partent. 4. Voilà un étudiant. 5. Voilà une étudiante.

6. Dictation:

1. Voilà de l'eau. 2. Les histoires commencent bien, mais elles finissent mal. 3. Ecoute le bateau. 4. Aimes-tu la ville? 5. Nous commençons la classe en retard aujourd'hui. 6. Est-ce qu'André attend l'avion?

7. Transpose into French:

1. We have chicken, rice and salad today. 2. Are the sugar and jam there? - Yes, they are. 3. Do fish eat meat? 4. Margaret and Helen are taking four examinations. 5. Here are a few pencils. 6. Several students (f.) are looking at the church. 7. Helen and Allen are listening to a story, aren't they? 8. Do students (m.) ask questions? 9. Look for the car. 10. Ask (fam.) for some bread and cheese.

8. French has four nasal vowel sounds. For each of these four vowels, write one word and underline the letters which represent the nasal vowel sound.

9. This section is designed to test your fluency. You will have 4 seconds to write your answer. Indicate by *oui* or *non* whether each statement is likely:

1. Vous avez des crayons. 2. Les étudiants et les professeurs sont toujours d'accord. 3. Les poissons mangent du maïs. 4. Vous passez un examen. 5. Les poissons nagent.

10. This section is designed to test your fluency. You will have 20 seconds to write your answer. Write negative answers to the questions you hear:

1. Laissez-vous de la place? 2. Posez-vous des questions? 3. A-t-elle de l'argent?
4. Manges-tu des légumes tous les soirs?

6

FRAME ANALYSIS

frame 10: *Clef* has an alternate spelling *clé*. (not taught in FC)

frame 24: We do not present in FC sentences of the type: *Il la laissa seule au monde et sans un sou.*

frame 55: We use the term *contraction* only when referring to *au, aux, du, des*. We do not use it to describe the elision of a vowel: *la maison/l'habitude, si elle vient/s'il vient, le livre/l'arbre,* etc., or the fall of the unstable vowel sound: /tyn(ə)vøpɑ/, etc.

Contractions in French are compulsory; in English, contractions are optional: *I will not/I won't, I do not/I don't,* etc.

frame 87: Most students have some difficulty at this point. It is usually preferable not to spend too much time on this frame; understanding will come with practice. This difficulty is due to the fact that the concepts of particularization, generalization and quantity are not felt and expressed in the same manner in English and French:

1. In English, the contrast between the concepts of particularization and generalization is usually marked structurally:

I like music (generalization).
I like the music they play here (partic.).

but there are cases (e.g., *She is afraid of the rain*) which show that the demarcation between the two concepts is not always clearly felt.

In French, the contrast between the two concepts is not expressed structurally:

J'aime la musique (generalization).
J'aime la musique qu'on joue ici (partic.).

2. In English, the contrast between the concept of quantity and the concept of generalization is often hidden by an apparent structural similarity:

I hate lies (generalization).
I tell lies (quantity).

In French, this contrast is not readily felt either because the verbs taking *de* prevent a clear structural opposition. French offers us this strange situation:

a. A structural contrast reflects a conceptual contrast:

J'aime le pain (generalization).
Je mange du pain (quantity).

b. A conceptual contrast exists with an apparent structural similarity:

Je parle des livres bleus (partic.).
Je veux des livres bleus (quantity).
J'ai peur des chiens (general.).
Je vois des chiens (quantity).

c. A structural contrast exists without a conceptual contrast:

Je mange du pain (quantity).
J'ai besoin de pain (quantity).

The above difficulties can be classified as follows:

definite article in English	le/la/les	I want the blue books.	Je veux les livres bleus (partic.).
	du/de la/des	I need the blue books.	J'ai besoin des livres bleus (partic.).
no article in English	le/la/les	I like bread.	J'aime le pain (generalization).
	de	I need bread.	J'ai besoin de pain (quantity).
	du/de la/des	I eat bread.	Je mange du pain (quantity).
		I have friends.	J'ai des amis (quantity).
		I am afraid of fire.	J'ai peur du feu (generalization).
		I am afraid of dogs.	J'ai peur des chiens (generalization).
some/any	du/de la/des	I have some bread.	J'ai du pain (quantity).
		I have some friends.	J'ai des amis (quantity).
	de	I need some bread.	J'ai besoin de pain (quantity).
		I need some friends.	J'ai besoin d'amis (quantity).

or, from the French point of view, as follows:

le/la/les	partic.	Je mange le pain.
	general.	J'aime le pain.
du/de la/des	partic.	Je parle des livres de Jean (singular is *du*).
	general.	J'ai peur du feu (could also be understood as particularization)
		J'ai peur des chiens (could also be understood as partic.).
	quantity	Je veux du pain.
		Je veux des amis (singular is *un*).
de	quantity	J'ai besoin de pain.

As we said above, this is an area where it is wise to present the material and conduct the drills in such a way that questions will not arise. Questions such as the following can waste a great deal of time:

1. If *j'ai peur du chien* expresses only particularization, why does the plural *j'ai peur des chiens* express both particularization and generalization?

2. Why is the similarity broken in the last line?

un	J'ai un livre.	d' + un	J'ai besoin d'un livre.
deux	J'ai deux livres.	de + deux	J'ai besoin de deux livres.
quelques	J'ai quelques livres.	de + quelques	J'ai besoin de quelques livres.
plusieurs	J'ai plusieurs livres.	de + plusieurs	J'ai besoin de plusieurs livres.
des	J'ai des livres.	*de + des	*J'ai besoin de des livres.

3. Why do all these English verbs allow the same construction:

I need a book.	I need some books.
I speak about a film.	I speak about some films.
I am afraid of a professor.	I am afraid of some professors.
I complain about a neighbor.	I complain about some neighbors.

while in French a distinction must be made? These plural sentences are acceptable:

J'ai besoin d'un livre.	J'ai besoin de livres.
Je parle d'un film.	Je parle de films.

but these plural sentences are not acceptable (a word like *certains*, *quelques* must be used):

J'ai peur d'un professeur.	*J'ai peur de professeurs.
Je me plains d'un voisin.	*Je me plains de voisins.

frame 105: Many more *de*-verbs will be presented in FC. We will not present oppositions such as *manger/manger de, boire/boire de:*

quantity	particularization
Il mange des fruits.	Il n'a pas mangé des fruits que je lui ai offerts.
Il boit du vin.	Il n'a pas bu du vin que j'ai acheté.

frame 123: A careful analysis of the position of the adverbs in the structure *verb cluster + object(s)* shows that there are many factors at play: whether the sentence is affirmative or negative, whether it is declarative or interrogative, whether it has a preposition or not, whether it has one or two objects, etc. Above all, the position of the adverb seems to be influenced by the unpredictable subjective factors of rhythm and euphony. It is therefore impossible to establish a rule which would consistently yield acceptable sentences. Fortunately the proportion of cases where the position of the English adverb is not acceptable in the French sentence is relatively small; the guideline given in this frame is satisfactory for FC.

frame 131: The construction *verb + indirect object + direct object* does occur:

Je fais à la France le don de ma personne. *(Ph. Pétain)*
Il trouva sur sa table la lettre suivante. *(M. Aymé)*

frame 135: It is difficult to give a satisfactory guideline. The prepositions *à, de, en* are practically always repeated, but usage varies greatly with the other prepositions; they are usually not repeated, but they must be repeated in these cases:

Je joue avec Marie, mais pas avec Jeanne. (not taught in FC)
Je vais chez lui et chez vous. (not taught in FC)
Je ne travaille ni pour les Anglais ni pour les Américains. (frame 82 of Unit 16)
Il est plus difficile de travailler pour lui que pour vous. (frame 29 of Unit 25)

frame 144: We will not use stress pronouns with inanimate nouns; examples are occasionally found:

La peinture, elle, est facile à laver.

The guideline we give is satisfactory for FC, but the stress pronouns are found in other positions:

Les conditions de travail sont devenues souvent plus dures, elles aussi, depuis quelques années. (*L'Express*, 16-22 mai 1966)
Les examens de ce type ne sont, eux, pas remboursés. (*L'Express*, 7-13 nov. 1966)

Stress pronouns are not used to emphasize an object noun:

> *Il connaît les étudiants, eux.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Have the students give each other commands such as *Donnez le livre à Jean.* As the students carry out the commands (or pretend to), they should say in French what they are doing: *Je donne le livre à Jean.* Some of the possible commands are: *donnez un crayon à Marie, lisez un livre, écrivez une lettre, chantez avec Marie, sortez avec Jean, sortez de la classe, parlez aux étudiants, poussez la table contre la porte, regardez sous la table, attendez près du mur, sautez par la fenêtre, regardez la fenêtre, la porte, le mur, etc.*

2. Have the students ask each other questions using the new vocabulary.

3. Have the students make up sentences with the nouns presented in this unit.

4. Look at the pictures on the filmstrip and say whatever they suggest to you.

TEST
(frames 1-66)

1. Give the number of syllables in each phrase:

   1. contre une porte   2. entre deux portes

2. Indicate whether the noun in each sentence you hear is singular, plural, or could be either:

   1. Obéit-il aux lois? 2. Je parle au père/aux pères. 3. Je pense aux examens. 4. Il arrive à la maison. 5. J'obéis au professeur/aux professeurs.

3. Tell whether the phrase you hear is an example of linking or liaison:

   1. Sous une table. 2. Sans Hélène. 3. Avec André.

4. Transpose into French:

   1. Let's leave the table against the wall between the two windows. 2. Does Miss Dumont work for Mr. and Mrs. Martin? 3. Maybe the store is too far away. 4. Are you thinking about John's father? 5. I always obey the French teacher. 6. Here is Mary's sister's bicycle. 7. The Russian books are Helen's. 8. Let's not travel without any money. 9. Answer (fam.) Mary's mother.

5. This section is designed to test your fluency. You will have 16 seconds to write your answer. Answer each question with *non,* using the opposite preposition in a complete sentence:

   1. Passez-vous l'examen avant Jean? 2. Est-ce que le livre est sous la table? 3. Est-ce que Louis est derrière la maison? 4. Est-ce que la classe travaille avec un professeur?

TEST
(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

   1. sous, sur 2. porte, bateau 3. pensez, examen 4. demandez, clef 5. contre, cigarette 6. examen, magasin 7. mademoiselle, magasin 8. monsieur, deux

2. Listen to these sentences and state whether the articles *du, de la, de l', des* are quantity articles or definite articles:

1. Il sort de l'église. 2. J'ai de l'encre. 3. Ne parle pas des examens. 4. Avez-vous besoin de la clef? 5. Mange du maïs. 6. Il demande de l'eau. 7. Ecris des lettres.

3. Indicate by *oui* or *non* whether the articles *du, de la, de l', des* would change if the sentences you hear were shifted to the negative:

1. Il parle des examens. 2. J'ai de l'argent. 3. Il mange du poulet tous les jours. 4. Servez de la salade. 5. Je cherche du papier. 6. A-t-elle peur de l'examen? 7. Reste près du mur.

4. Replace the object noun with the noun in parentheses and write the sentence:

1. Parle-t-il à l'étudiant? (professeur) 2. Elle a honte de Marie. (lettres) 3. Marie pense à Jean. (frère de Jean) 4. Il part du magasin. (église) 5. Lisez le livre à la classe. (étudiants) 6. Elle a peur de l'examen. (professeur)

5. Dictation:

1. A-t-il besoin d'huile? 2. Est-ce qu'Hélène est ici? 3. Il est presque à l'heure. 4. Elle n'a peut-être pas honte. 5. Voici deux des sœurs. 6. Voici du dessert.

6. Transpose into French:

1. Don't you feel like having some pie? 2. Are the books on the table Mr. Martin's? 3. I don't need the machine near the door. 4. Enter (fam.) the house and ask for Professor Dupont. 5. Are you (fam.) giving the students (m.) money? 6. *Paul* doesn't always obey the law. 7. We ask Miss Dupont for the key. 8. Is he speaking to the teachers about the exams? 9. We are not thinking about the teachers' cars. 10. Is he answering the letter from Mrs. Martin's brother?

7. This section is designed to test your fluency. You will have 14 seconds to write your answer. Write each sentence you hear, shifting the objects to the plural:

1. Il répond à la lettre. 2. Elle pense à une étudiante. 3. J'ai besoin d'un crayon. 4. Il écrit une lettre. 5. Ils ont peur du professeur.

7

FRAME ANALYSIS

frame 5: When ambiguity is feared, *pour* can be used. (not taught in FC)

frame 26: The alternate pronunciation /ɛj/ (e.g., /ilpɛj/) is disappearing.

frame 27: The preposition *pour* is often used in sentences of this type: *Combien faut-il payer pour une bonne paire de chaussures de ski?* (not taught in FC) frame 29: The alternate spellings with *y* (e.g., *j'essaye*) are disappearing.

frame 54: The pronunciation of the contrasts /ɑ̃/ - /ɛn/ and /ɛ̃/ - /ɛn/ needs a great deal of practice. The nasal vowel sound must be pure, without any trace of /n/; the oral vowel sound must be pure, without any trace of nasalization. In FC, we teach the contrast /ɑ̃/ - /ɛn/ before /ɛ̃/ - /ɛn/ because the contrasting features of the first group are easier to hear than the contrasting features of the second group. The pair /ilprɑ̃/ - /ilprɛn/ has two distinctive features: 1) the vowel becomes oral, 2) the vowel changes from very open to open; the pair /ilvjɛ̃/ - /ilvjɛn/ has only one distinctive feature: the vowel becomes oral (the opening of the vowel remains practically the same).

frame 61: English does not use the article *(I speak French,* etc.); French uses the article except with the verb *parler* where most persons do not use the article if the name of the language is unmodified *(je parle français, je parle le français de Paris).* In our course, we will not mention modified names of languages and we will train our students to use the article except with *parler.*

frame 70: Some Frenchmen object to the pronunciation /nufzɔ̃/; they claim that /nufəzɔ̃/ is the only acceptable form. However, our study shows that /nufzɔ̃/ *is* current among cultivated natives when they speak in an informal manner. Incidentally, this is true of most of the remarks or criticisms that an educated person, untrained in linguistics, may make about "correct" speech. As a broad generalization, we may say that the educated Frenchman does not pronounce as he thinks educated Frenchmen should pronounce.

frame 79: The fact that *tell* may correspond to *parler (Tell Mary about Paul. = Parlez de Paul à Marie.)* and *dire (Tell Mary everything. = Dites tout à Marie.)* is a source of difficulty.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. The teacher gives a command such as *Levez le livre.* A student carries out the command and says what he is doing in French: *Je lève le livre.* Some of the possible commands are: *jetez les deux crayons à Marie, emmenez Marie à la porte, amenez Pierre ici, venez ici à gauche de la machine, tenez le crayon, appuyez contre la porte, appelez Pierre, prenez le livre de français, levez la fenêtre, criez par la fenêtre, étudiez le livre d'anglais, enlevez les livres et les crayons, continuez la lettre, buvez devant la fenêtre.*

2. The teacher tells one student a statement about another student. The first student verifies the statement by asking the second student and then reports to the teacher. Example:

1. Teacher to A: Marie appelle Jean.
2. A to Marie: Marie, appelez-vous Jean?
3. Marie to A: Oui, j'appelle Jean.
4. A to teacher: Oui, elle appelle Jean.

Some of the possible statements are: *Marie apprend le russe, Pierre et Alain apprennent le français, Jean veut le livre de français, Robert joue après la classe, Jean pèse les livres, Marie achète un livre au magasin, Suzanne et Louise savent l'italien, Robert comprend l'allemand, Pierre oublie trop souvent, Marie appuie contre la fenêtre, Pierre et Marie achètent une maison aujourd'hui, Jean ne sait pas l'anglais, Marie et Anne veulent une cigarette, Jean reçoit une lettre tous les jours, Robert et Jean ne comprennent pas l'italien, Pierre boit trop souvent, Marie vient très tôt tous les matins, Pierre et Marie apprennent le français, Jean et Suzanne viennent tard.*

3. Look at the picture on the filmstrip and say whatever sentences it suggests to you.

TEST
(frames 1-51)

1. Shift the commands you hear to the second person plural and write the sentences:

1. Appuie à droite. 2. N'enlève pas la machine. 3. Achète du savon. 4. Jette la balle.

2. Give the number of spoken syllables:

1. Nous gelons. 2. Vous étudiez. 3. Vous oubliez. 4. Je ne dois pas. 5. Nous recevons. 6. Nous crions. 7. Nous continuons. 8. Vous jouez.

3. Transpose into French:

1. Are you (fam.) taking Paul to the store? 2. Does the package weigh too much? 3. Doesn't she play the piano? 4. I raise my hands. 5. Let's play cards with Helen and George. 6. Look everywhere for the keys. 7. I drink tea with cream. 8. He doesn't owe the teacher any money. 9. Pay the waiter for the cigarettes. 10. They (m.) receive letters every day.

4. This section is designed to test your fluency. You will have 12 seconds to write your answer. Shift the commands you hear to the second person singular and write the sentences:

1. N'essayez pas tout. 2. Appelez Jean. 3. Buvez du lait. 4. N'amenez pas la sœur de Robert.

TEST
(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters sound alike:

1. appelle, pesez 2. en haut, piano 3. êtes, jettes 4. obtenez, faisons 5. raison, mensonge 6. vient, restaurant 7. raison, faisons 8. sommeil, obtenez 9. attention, pesons 10. veulent, heure 11. achète, appelez

2. Indicate by *oui* or *non* whether the third person plural of the verbs you hear would sound the same:

1. Il fait la vaisselle. 2. Il crie. 3. Elle gèle ici. 4. Elle prend tout. 5. Il tient Marie.

3. Indicate by *oui* or *non* whether the same vowel sound would be used in the stem of the third person plural of these verbs:

1. Vous dites. 2. Nous sommes. 3. Vous savez. 4. Vous buvez. 5. Vous pesez. 6. Vous devez.

4. How many nasal vowels should you pronounce in:

1. Emmenez Marie à l'église. 2. Ils prennent l'argent. 3. Apprends le vocabulaire. 4. Amène Pierre ici. 5. Tiens Jean par la main.

5. How many sounds are there in:

1. viennent 2. veulent 3. appelons 4. pesez

6. Shift the subjects to the singular (retaining the same persons) and write the sentences:

1. Vous recevez une lettre tous les jours. 2. Nous apprenons le vocabulaire. 3. Voulez-vous une cigarette? 4. Ils obtiennent de l'argent. 5. Allez chez Pierre en voiture. 6. Vous n'appuyez pas assez. 7. Ne levez pas la machine.

7. Transpose into French:

1. Take some money. 2. Does she do the dishes every evening? 3. They (f.) take a trip together. 4. Don't (fam.) take John to Susan's. 5. Are they (m.) walking to the store? 6. We are cooking some rice. 7. He doesn't tell lies all the time. 8. We always pay attention. 9. Pay (fam.) the waiter for the coffee. 10. We are playing tennis. 11. Raise (fam.) your hands. 12. She is taking an exam. 13. Is he buying the car from James? 14. We are driving to the church. 15. George doesn't play the piano. 16. They (m.) already know Italian and they are studying Russian.

8. Look at the picture and indicate by *oui* or *non* whether the statements you hear are correct:

1. La maison est très loin de l'église. 2. Jean et Robert jouent au tennis. 3. Jeanne jette la balle à Suzanne. 4. Le professeur vient de l'église. 5. Madame Martin reçoit une lettre. 6. Monsieur Martin regarde par la fenêtre d'en bas. 7. Hélène tient un livre à la main. 8. Le professeur regarde l'heure. 9. Pierre a froid. 10. Marie a soixante ans.

9. This section is designed to test your fluency. You will have 12 seconds to write your answer. Shift the subjects to the plural (retaining the same person) and write the sentences:

1. Bois-tu de la bière? 2. Je comprends maintenant. 3. Dis tout. 4. Il fait toujours attention. 5. Elle vient souvent en retard. 6. Prends-tu la clef?

8

FRAME ANALYSIS

frame 11: What we call the emphatic present in French does not correspond to what is called the emphatic present in English *(I do work)*, which is not taught in FC.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Review the pictures for Units 2-7 and give sentences using the tenses taught in Unit 8.

TEST

1. Shift these sentences to the immediate future:

1. Vous avez soixante ans. 2. Nous obéissons aux lois. 3. Ils doivent de l'argent. 4. Il sait l'italien. 5. Veux-tu du dessert? 6. Ne viennent-ils pas à pied? 7. Nous ne sommes pas d'accord. 8. Je vais chez le professeur.

2. Shift these sentences to the emphatic present:

1. Je cherche la clef. 2. Répond-il aux lettres? 3. Nous traduisons. 4. Ils boivent de la bière. 5. Sert-elle le café? 6. Nous faisons la vaisselle.

3. Shift these sentences to the immediate past:

1. Cries-tu par la fenêtre? 2. Louis lève la main. 3. Nous apprenons le vocabulaire. 4. Elle achète un paquet de cigarettes. 5. Reçoivent-elles la réponse? 6. N'appelles-tu pas la sœur de Jean? 7. Ils emmènent Jacques à l'église. 8. Je descends.

9

GENERAL CONSIDERATIONS

Le roi de France but *le chef de la France, une robe de soirée* but *une robe du soir, le mal de mer* but *le mal de la route.* Why? Whether to use the definite article with the second noun of the structural segment *noun + de + noun* presents a serious problem for American students trying to learn French. We have found no easy solution.

A statistical study made on eight modern texts showed the following proportions:

	Type	Examples
1	Definite article + noun + *de* + definite article + noun *le fils du roi*	324
2	Definite article + noun + *de* + noun *le numéro de téléphone*	100
3	Indefinite article + noun + *de* + definite article + noun *une robe du soir*	19
4	Indefinite article + noun + *de* + noun *une leçon de danse*	198

Examples of type 1: *le toit de la maison, la girouette du grenier, les murs de la ferme, l'entrée de l'usine, le bord de la route, la glace de la cheminée, les rues de la ville, l'instant du combat, la fin de l'année, le jour du marché, le médecin du village, le coin de la rue, la porte de la chambre,* and with an adjective: *l'âge de la pierre taillée, le jour de la fête nationale.*

Examples of type 2: *le fusil de chasse, le tuyau d'essence, l'état de siège, les hommes de cœur, la porte d'entrée, les fins de mois, les stations de métro, les couchers de soleil, l'odeur de poisson,* and with an adjective: *l'odeur de poisson pourri.*

Examples of type 3: *une femme du monde, un signe du doigt, une pièce de l'échiquier, une idée de la vie, un coin de la pièce, une force de la nature,* and with an adjective: *une ligne du métro parisien.*

Examples of type 4: *un mois de vacances, un employé de bureau, une odeur de miel, un repas de* *noces, un coup d'œil, un arc de triomphe, un jour de fête, une pluie d'été, une chambre d'hôtel, un feu de bois,* and with an adjective: *un kilo d'or pur, un jour de fête nationale.*

The rule seems to be that the second noun requires the definite article when a particular person or object is referred to. Hence these contrasts:

les murs de la ferme/les murs de ferme
l'entrée de l'usine/ une entrée d'usine
le coin de la rue/ un coin de rue

la fin de l'année/une fin d'année
une chambre de l'hôtel/une chambre d'hôtel
un morceau du gâteau/un morceau de gâteau

There are, however, many cases where the article is used although the noun is not particularized:

a society woman/ une femme du monde
the chief of protocol/le chef du protocole

the price of food/le prix de la nourriture
the forces of nature/les forces de la nature

Cases such as these are especially disturbing:

les trains du matin/les trains de nuit
une robe du soir/une robe de soirée
le mal de la route (de l'air)/le mal de mer

l'âge du bronze
(*Petit Larousse* 1965,
page 143)

l'âge de fer
(*Petit Larousse* 1965,
page 428)

In addition, there are numerous combinations where one is now free to use the article or not use it without any apparent change of meaning: *le signe de (de la) croix, le vent de (de la) mer, le lever de (du) soleil, le clair de (de la) lune,* etc.

What we are witnessing is, indeed, a slow - but highly successful - invasion of the article in combinations where it was not used previously.

In FC, we do not attempt to give a guideline for the segment *noun + de + common noun;* in our drills, we use only sentences where there is no French/English interference (*les vitraux de la cathédrale, les rues de la ville,* etc.). However, we have found it impossible not to give some type of guideline for the segment *noun + de + geographical name.* The guideline we give in frame 32 (c) is based on the following analysis:

In old French, and even as late as the 17th century, the article was apparently not used: *la gloire de France, le roi de Danemark,* etc.

Sincethen, the article has succeeded in imposing itself in most cases: *la capitale du Japon, le roi du Danemark, la banque des Pays-Bas, l'histoire des Etats-Unis, le gouverneur des Bermudes, l'impératrice des Indes.*

We find that the only geographical names which are evidencing some resistance to the invasion of the article are masculine singular countries beginning with a vowel and feminine singular countries. Whether the article is used or not depends not on the geographical name itself, but on the noun with which it is combined: *le roi de France/le chef de la France.*

In this battle, four areas can be distinguished:

1) combinations which are still resisting successfully: *le roi de France, l'équipe de France, la reine d'Angleterre, le schah d'Iran, la Banque de France, le champion de France, les guerres d'Italie, la cour d'Angleterre, l'ambassade de Russie, le consul de Belgique, la campagne de Russie,* etc.

2) combinations where the article has won: *le chef de la Russie, le climat de l'Italie, le ciel de l'Europe, la géographie (la gloire, l'héritage, l'honneur, l'intérêt, la population, les productions, la puissance, les souverains) de la France,* etc.

3) combinations where the article is used to differentiate origin from ownership: *un parfum de France/le parfum de la France*. In this category we find: *vin, courrier, avion, bateau, fromage,* etc. How long this differentiation can be maintained is in doubt; other categories of geographical names have given it up: *les bateaux des Etats-Unis* can be the ships arriving from the United States or the ships belonging to the United States.

4) combinations which are in the process of shifting: *la capitale de la France/les capitales d'Europe*. In this category we find: *carte, église, fleuve, histoire, hôtel, pays, ville,* etc.

FRAME ANALYSIS

frame 4: *Rivière* is taught in Unit 26.

frame 18: Neglected French often uses *amener* and *emmener* for things: *Amène ton livre.*

frame 25: There are many more cases (not taught in FC) where French uses a verb to express the English preposition and a modifier to express the English verb:

He walked from the station.	Il est venu de la gare à pied.
He swam across the river.	Il a traversé la rivière à la nage.

In FC, we do not use sentences of the type *to drive somebody somewhere, to fly somebody somewhere*. French and English conflict in this area; French does accept *je vous conduirai à Paris (à la gare)* but refuses **je vous volerai à Paris, *je vous marcherai à l'église.*

frame 27: Sentences which contain geographical names have to be studied separately since they often behave in a particular manner. For example, replacing a masculine country with a feminine country may result in a change of preposition and/or the fall of the article:

Je suis *au* Canada.	Je suis *en* France.
Je viens *du* Canada.	Je viens *de* France.

Geographical names include names of continents, countries, provinces, *départements*, towns, mountains, rivers, seas, and islands.

The attribution of gender to geographical names does not seem to have followed a systematic pattern. Continents are feminine; some countries, provinces, *départements*, mountains, rivers, seas, islands are masculine while others are feminine; towns are usually masculine in spoken French, but there is some hesitation in written French (see Grevisse, *Le Bon Usage*, par. 268).

frame 29: Two pronunciations are heard for *Bruxelles:* /brysɛl/ and /bryksɛl/. We teach the first pronunciation since it is the more frequent in cultured speech.

frame 32: The use of prepositions and articles with geographical names has changed considerably through the history of the French language - and it is still changing. For countries and continents, the *usual* pattern today is as follows:

1. Countries and continents which have an article when used as subject: *l'Asie, la France,* etc.

a. Masculine singular names beginning with a vowel (*Afghanistan, Iran, Extrême-Orient,* etc.) and feminine singular names (*Amérique, Angleterre, Belgique, Europe, France, Inde, Suisse,* etc.) use *en* to indicate entrance into or location in, and *de* to indicate departure from or origin.

b. Masculine singular names beginning with a consonant (*Canada, Congo, Mexique, Pérou,* *Portugal,* etc.) and all plural names (*Bermudes, Etats-Unis, Indes, Pays-Bas,* etc.) use *au/aux* to indicate entrance into or location in, and *du/des* to indicate departure from or origin.

2. Countries which do not have an article when used as subject: *Andorre, Bornéo, Haïti,* etc.

Both *à* and *en* are used to indicate entrance into or location in *(à Cuba, en Israël); de* is used to indicate departure from or origin *(de Cuba, d'Israël).*

The use of prepositions and articles with modified geographical names (*la France d'autrefois, l'Amérique du Nord*), provinces, *départements,* islands *(la Martinique, la Guadeloupe)* is erratic (see Grevisse, *Le Bon Usage,* par. 317, and Harmer, *The French Language Today,* pages 43ff).

In FC, we give a guideline which covers only the most usual geographical names.

frame 33: We teach *habiter en France, au Canada, à Paris* rather than *habiter la France, le Canada, Paris.* Both forms are acceptable, but the first one seems to be more frequent.

frame 35: We teach *partir en France, partir au Canada* rather than *partir pour la France, partir pour le Canada.* Refer to Grevisse, *Le Bon Usage,* par. 942.

frame 40: *En* and *dans* are occasionally found: *Le calvinisme prit dans La Rochelle une forte position.* (*Petit Larousse,* 1965, page 1653), *Il eut cette chance, en Alger, de voir naître le printemps.* (H. Bosco, *Sites et Mirages*).

We do not use modified names of cities: *le Paris d'autrefois, nous sommes dans le vieux Paris.* We do not use cities where the article is an intrinsic part of the name: *Le Havre, La Rochelle,* etc.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Students make up sentences with at least two geographical names.
2. Chain questions and answers using geographical names.
3. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-43)

1. Indicate whether the verbs you hear belong to Type I or Type II:

1. Il préfère. 2. Ils emportent. 3. Nous gardons. 4. Nous connaissons. 5. Tu conduis. 6. Vous quittez.

2. Look at the map and indicate which number corresponds to the cities you hear:

1. Marseille. 2. Bruxelles. 3. Strasbourg. 4. Naples. 5. Toulouse. 6. Lyon.

3. Tell whether the word preceding the name of the country changes when you replace the name of the country in the sentence with the one in parentheses:

1. Nous venons de Belgique (Mexique). 2. Nous habitons au Canada (Russie). 3. J'arrive d'Espagne (Italie). 4. Il travaille en Suisse (Japon). 5. Apprenez l'histoire du Japon (France). 6. Vous êtes en Allemagne (Angleterre). 7. Ils viennent du Portugal (Suisse).

4. This section is designed to test your fluency. You will have 3 seconds to write your answer. Indicate by *oui* or *non* whether the statements are true:

> *1. Paris est dans le sud de la France. 2. Londres est en Espagne. 3. Le Rhône passe à Lyon. 4. Moscou est sur la carte de France. 5. Philadelphie est au nord de Montréal. 6. Rome est la capitale de l'Italie. 7. La Suisse est à l'ouest de la Belgique. 8. Berlin est la capitale de la Suisse. 9. La Loire passe à Orléans. 10. Montréal est dans l'est du Canada.*

TEST
(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

> 1. Japon, Belgique 2. Berlin, train 3. capitale, vacances 4. France, emporte
> 5. pain, Seine 6. Suisse, Toulouse 7. apporte, à la radio 8. Rhône, bateau

2. Transpose into French:

> 1. Take the baggage to the station now. 2. Does he come from France or the United States? 3. Germany is west of Russia, isn't it? 4. The Garonne river goes through Toulouse. 5. We are going to Spain and Portugal. 6. Is John listening to Canada on the radio? 7. Get off the train at Orleans. 8. Allen doesn't live north of Philadelphia. 9. They (f.) are taking a trip in the south of France. 10. We go from Paris to Strasbourg in seven hours.

3. Write the sentences replacing the name of the country with the one in parentheses:

> 1. Il parle du Japon (Espagne). 2. Je passe une semaine en Allemagne (Canada). 3. J'aime les villes du Japon (Belgique). 4. Viennent-elles d'Angleterre (Mexique)? 5. J'apprends l'histoire du Mexique (France). 6. Nous sommes en Italie (Etats-Unis). 7. Elle arrive au Portugal (Russie). 8. Voici la capitale du Canada (Suisse). 9. Connaît-il les Etats-Unis (Amérique du Nord)? 10. Nous venons du Canada (Allemagne).

4. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the statement you hear is true or false:

> *1. La Suisse est un pays d'Amérique. 2. Le Japon et la Russie sont en guerre. 3. Le courrier va de Montréal à Moscou en deux heures. 4. Strasbourg est la capitale du Canada.*

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FRAME ANALYSIS

frame 5: The contrast *autobus/(auto)car* is not mentioned in FC. It is taught in *Active French: Dialogues*.

frame 21: In somewhat neglected speech, *on* is often used with the meaning of *nous* or even *vous* (not taught in FC):

On va au cinéma?	Shall we go to the movies?
On s'amuse ici!	You are having a good time, aren't you?

The liaison with *on* in the inversion pattern must not be made: *Parle-t-on/anglais?*

For reasons of euphony, *on* is occasionally replaced with *l'on.* (not taught in FC)

frame 41: We do not teach *ouvrir la porte à (for) quelqu'un.*

frame 51: We teach the *il assied* conjugation rather than *il assoit* because it seems more frequent in cultured speech.

frames 63-103: The linguistic analysis on which these frames were based is on pages 221-227.

frame 85: In FC, we place the preposition between *un(e)(s)* and *autre(s)* (see Grevisse, *Le Bon Usage*, par. 904).

frame 88: The segment *se servir + de + noun* can also be understood as meaning *to help oneself to + noun* (not taught in FC). Some sentences therefore can be ambiguous: *Servez-vous du vin = Use the wine* or *Help yourself to some wine.*

frame 92: Our guideline is satisfactory for a basic course, but the situation as shown on pages 227-231 is far more complex.

frame 93: *Se laver les dents* is also used. (not taught in FC)

THE PRONOMINAL CONSTRUCTION

French has a construction where the verb needs a supplementary pronoun:

Je m'amuse	Nous nous amusons	Ne t'amuse pas	Amuse-toi
Tu t'amuses	Vous vous amusez	Ne nous amusons pas	Amusons-nous
Il s'amuse	Ils s'amusent	Ne vous amusez pas	Amusez-vous
Elle s'amuse	Elles s'amusent		

The students can learn to manipulate the conjugation of these verbs without any great difficulty. Their basic difficulties are:

1. When can the pronominal construction be used? 2. What are its meanings?

OCCURRENCE OF PRONOMINAL CONSTRUCTION

If we examine the cases where the pronominal construction occurs, we find two basic groups:

1. Verbs which exist only in the pronominal construction (pure pronominal verbs). Examples:

Je m'évanouis.	Je me moque de lui.	Il s'empare de la ville.	Je m'enfuis.
Je m'abstiens.	Je me souviens de Jean.	Il s'arroge ce droit.	Je me repens.

The verbs *j'évanouis, j'abstiens, je moque, je souviens, il empare, il arroge, j'enfuis, je repens* do not exist.

2. Verbs which exist in the pronominal and the non-pronominal constructions:

Je coupe.	Je me coupe.

Three categories can be established:

a. A non-pronominal construction which can take a direct object can also accept the pronominal construction:

Je regarde Pierre.	Je me regarde.
Je cache l'argent.	Je me cache.
Je vends le livre.	Le livre se vend bien.
J'appelle Pierre.	Je m'appelle Pierre.
Je rappelle Pierre.	Je me rappelle Pierre.

b. A non-pronominal construction which takes an indirect object introduced by a weak *à*[1] can also accept the pronominal construction:

Je parle à Jean.	Nous nous parlons.
Ils mentent à Jean.	Ils se mentent.
Marie plaît à Jean.	Ils se plaisent.
Jean ressemble à Paul.	Ils se ressemblent.

c. In addition to (a) and (b), which constitute by far the majority of the cases where the pronominal construction is possible, we have some isolated cases such as:

Il agit vite.	Il s'agit de Pierre.
Il doute de tout.	Il se doute de tout.
Il va à Paris.	Il s'en va à Paris.
Il rit de Marie.	Il se rit de Marie.
Il meurt.	Il se meurt.

VERBAL CONCEPTS

If we examine the relationship between the subject and the verb, we can distinguish four concepts:

1. Simple: This expresses only the fact that the subject is the actor:

Je travaille. Je me souviens. Je pense à lui.

2. Reflexive: This expresses the fact that the subject is acting upon himself:

Je me lave. Il se tue. Je pense à moi.

(This concept is not always voluntary: *Il s'est tué en auto, il s'est fait piquer par une guêpe.*)

3. Reciprocal: This expresses the fact that there is an interaction between the subjects:

Ils se parlent. Elles se connaissent. Ils pensent l'un à l'autre.

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[1] The verbs with a weak *à* are those which drop *à* when the animate object is replaced with a pronoun:

Je parle à Marie.	Je lui parle.

The verbs with a strong *à* are those which retain *à* when the animate object is replaced with a pronoun:

Je pense à Marie.	Je pense à elle.

4. Passive: This expresses the fact that the subject is not the actor:

Il a été blessé.

Les livres se vendent bien.

Simple concept

This can be expressed by:

1. The non-pronominal construction. Examples:

Je mange.
Je rase Pierre.
Je parle à Marie.
J'ai besoin de ça.

2. The pronominal construction. In this case, we have two categories:

a. Verbs which exist only in the pronominal construction. Examples:

Je me souviens de Pierre.
Je m'évanouis.
Je m'empare de la ville.
Je m'enfuis.
Je me repens.
Je me moque de Marie.

b. Verbs which exist in the non-pronominal and pronominal constructions; sometimes the difference in meaning is very great:

Je rappelle Jean. I call John again.	Je me rappelle Jean. I remember John.
Il agit vite. He acts quickly.	Il s'agit de vous. It concerns you.
Il plaint les enfants. He pities the children.	Il se plaint des enfants. He complains about the children.
Il sert la viande. He serves the meat.	Il se sert de la machine. He uses the machine.
Il passe le pain. He passes the bread.	Il se passe de pain. He does without bread.
Il occupe la maison. He occupies the house.	Il s'occupe de la maison. He takes care of the house.
Il doute de tout. He doubts everything.	Il ne se doute de rien. He does not suspect anything.
Il dit la vérité. He tells the truth.	Il se disait employé de bureau. He claimed to be an office worker.

Sometimes the difference is small:

Il meurt.	Il se meurt.
Il rit de Marie.	Il se rit de Marie.
Il va à Paris.	Il s'en va.

Reflexive concept

In English, this concept can be expressed as follows:

1. Usual verbal construction *(He shaves every morning, I dress quickly).*
2. Usual verbal construction + *myself, yourself,* etc. *(He killed himself).*
3. Construction with a form of *to get (I got dressed in five minutes).*

In French, the reflexive concept can be expressed as follows:

1. The plain pronominal construction:

Il se lave (les mains).
Elle se regarde dans la glace.

This construction exists only with the verbs described under 2 a) and b) on page 222. Verbs which exist only in the pronominal construction *(je me souviens)* cannot express the reflexive concept by themselves.

2. The non-pronominal construction + preposition + stress pronoun of the same person as the subject. This construction exists with the verbs which take a strong *à* or a preposition other than *à:*

On doit penser à soi.
Tu parles toujours de toi.
Je travaille pour moi.
Dieu rappelle ses enfants à lui.

3. The pronominal construction + preposition + stress pronoun of the same person as the subject:

Je me moque de moi.
Nous nous intéressons d'abord à nous.

If the verb does not have a preposition *(se rappeler),* it cannot express the reflexive concept.

In 2 and 3, *soi* or *même(s)* can be used to avoid ambiguity:

Elle se moque d'elle (her or herself?).	Elle se moque de soi.
Ils pensent à eux (them or themselves?).	Ils pensent à eux-mêmes.

Même(s), by itself or in combination with a stress pronoun, can also be used to reinforce the reflexive concept or to point out that the reflexive is meant in cases which would normally be understood as reciprocal:

Je pense à moi (I think about myself).	Je pense à moi-même (I think about *myself*).
Il se rase (He shaves).	Il se rase lui-même (He shaves himself).
Ils s'aiment (They like each other).	Ils s'aiment eux-mêmes (They like themselves).

Reciprocal concept

The verb is normally in the plural, but the singular is possible: *un couple qui s'aime, tout le monde s'embrasse, qui se ressemble s'assemble, on s'est connu à Paris,* etc.

In English, reciprocity is expressed by the usual verbal construction *(we kiss),* by the use of *each other, one another (they love each other),* or by a form of the verb *to get (let's get married).*

In French, reciprocity is expressed as follows:

1. The plain pronominal construction:

Ils se connaissent.
Ils se parlent.
Ils s'aiment.
Ils se disent la vérité.

This construction exists only with the verbs described under 2 a) and b) on page 222. Verbs which exist only in the pronominal construction *(ils se moquent)* cannot express reciprocity by themselves.

2. The non-pronominal construction + a form of *l'un l'autre* combined with a preposition. This construction exists with the verbs which take a strong *à* or a preposition other than *à:*

Nous pensons les uns aux autres.
Ils parlent l'un de l'autre.

3. The pronominal construction + a form of *l'un l'autre:*

Ils se rappellent l'un l'autre. They remember each other.

4. The pronominal construction + a form of *l'un l'autre* combined with a preposition:

Ils se moquent les uns des autres.
Restez l'un en face de l'autre.
Nous nous asseyons l'un près de l'autre.
Ils s'appuient l'un contre l'autre.

5. A prefix (but this occurs with only a few verbs):

Ils entretiennent une correspondance suivie.

This concept can be reinforced by the use of *mutuellement, réciproquement (ils s'aident mutuellement),* by *entre* followed by a stress pronoun of the same person as the subject *(ils se disent la vérité entre eux),* or by a form of *l'un l'autre* when *l'un l'autre* is not already used to express reciprocity *(ils se parlent l'un à l'autre).*

L'un l'autre can also be used to point out that the reciprocal concept is meant; this occurs with verbs which normally would be interpreted as reflexive: *Ils se rasent l'un l'autre.*

The passive concept

In English, this concept is expressed by the passive construction with *to be (he was seen)* or *to get (he got killed, he got fired),* and - with a limited number of verbs - by the regular verbal construction *(the books sell well).*

In French, this concept is expressed by the passive construction with *être* (only with verbs which take a direct object: *il a été blessé*) and by the pronominal construction (only with a limited number of verbs: *le poulet se mange avec les doigts*).

The most common verbs which can express the passive concept with the pronominal construction are:

Le pain s'achète ici.
La lumière s'allume ici.
L'argent se dépense vite.
Le français se parle au Canada.
Ça ne se sait pas encore.
Ce vin doit se servir froid.
La lumière s'éteint ici.
Les verres ne s'essuient pas avec un torchon.
Ce genre de robe ne se porte pas en hiver.
Ce genre de robe ne se met qu'en été.
Cette faute-là ne peut pas se pardonner.
La table et les chaises se vendent ensemble.
Malgré la grève, le travail doit se faire.
Ces choses-là ne peuvent pas s'expliquer.

Le vin blanc doit se boire froid.
Le tableau s'efface facilement.
La porte se ferme mal.
La porte s'ouvre lentement.
Cette chemise se lave bien.
Ça se dit, mais ça ne s'écrit pas.
Ce tissu se salit facilement.
Ces choses-là se sentent.
Ça se comprend.
Le verre se casse facilement.
Les montagnes se voient de loin.
Cette ville ne peut pas se défendre.
Le bois sec se coupe facilement.
Ce genre de choses ne s'offre pas.
Ce livre peut se lire en une heure.
Cette tache s'enlèvera facilement.
L'amour doit se mériter.

Ce genre de film ne peut pas se montrer.
Ce livre peut s'envoyer par la poste.
Le poulet se mange avec les doigts.
Ce genre de choses ne se répète pas.
C'est une chose qui ne s'oublie pas.
Ces cigarettes se fument jusqu'au bout.
Ce genre de question ne se pose pas.
Ce mot ne se traduit pas en français.
Ce vocabulaire s'apprend facilement.
Ce genre de choses ne se prête pas.
Cela se pense, mais ça ne se dit pas.
La viande de porc ne se garde pas bien.
Les fleurs doivent se cueillir le matin.
L'argent ne se gagne pas facilement.
Ce genre de chaussures ne se trouve plus.
Le vin rouge ne se conserve pas bien.
Les Français se vexent facilement.

For the American learner, several difficulties arise:

1. He must learn which French verbs can express the passive concept with the pronominal construction. His native English interferes because:

a. Some of the French pronominal constructions correspond to the regular construction in English:

Ces chemises se lavent bien.	These shirts wash well.
Le verre se casse facilement.	Glass breaks easily.

However, many verbs which might seem to an American speaker to fall in this category do not. *This shirt washes well* and *This wood cuts easily* do accept the pronominal construction *(Cette chemise se lave bien, Ce bois se coupe facilement)*, but *This shirt dries fast* and *This wood burns well* do not *(Cette chemise sèche vite, Ce bois brûle bien)*.

b. Some of the French pronominal constructions correspond to the passive voice in English:

Le français se parle au Canada.	French is spoken in Canada.

However, many English passive constructions cannot use the pronominal construction in French: *That is wanted, War is feared.* French does not accept *se veut, se craint.*

2. The acceptability of the pronominal construction depends also on other factors: subject of the verb, tense of the verb, type of modifiers in the sentence, etc. *Ça ne se pardonne pas* is acceptable, but **je ne me pardonne pas (I am not forgiven)* is not; *le latin s'est parlé en Gaule* is acceptable, but **le poulet s'est mangé avec les doigts* is not; *les montagnes se voient de loin* is acceptable, but **les montagnes se voient le matin* is not.

3. The student must use the context to determine what concept is expressed: *La ville ne peut pas se défendre* can be reflexive *(cannot defend itself)* or passive *(cannot be defended)*.

SEMANTIC ANALYSIS

From the semantic point of view, the pronominal construction can be analyzed as follows:

1. The semantic content is zero. In this case, the verbs exist only in the pronominal construction and the pronouns *me, te, se, nous, vous* are meaningless. Examples:

Je me repens.	Je me souviens.

2. The semantic content is positive. The verbs also exist in the non-pronominal construction and the addition of *me, te, se, nous, vous* allows a semantic differentiation:

a. The shift to the pronominal construction entails a change of meaning (great or small):

Il agit.	Il s'agit de Robert.
Il plaint les enfants.	Il se plaint des enfants.
Il marie sa fille.	Il se marie.
Il plaît à Jeanne.	Il se plaît à Paris.
Il meurt.	Il se meurt.

b. The shift to the pronominal construction does not entail a change of meaning:

i) The shift to the pronominal construction expresses the reflexive concept:

Il coupe le pain.	Il se coupe.

ii) The shift to the pronominal construction expresses the concept of reciprocity:

Il aime Marie.	Ils s'aiment.
Il plaît à Jeanne.	Ils se plaisent.

iii) The shift to the pronominal construction expresses the passive concept:

Il vend les livres.	Les livres se vendent facilement.

ACTIONS INVOLVING A PART OF THE BODY

Sentences of the type *il ouvre la bouche, il a avalé sa langue, il se lave les mains* constitute a major problem for American students learning French. When should the article be used? When should the pronominal construction be used? We have collected hundreds of examples from contemporary novels and plays. These examples fall into two basic categories:

1. The subject is acting on his own body without the help of any agent *(il ouvre la bouche, il ferme les yeux)*.

2. The subject is acting on his own body with the help of an agent; this agent can be another part of the body *(il se gratte le nez)* or an outside agent *(il se lave les mains)*.

Within these two broad categories, we set up detailed divisions in the hope that this procedure would lead to criteria of use.

SUBJECT ACTS WITH NO AGENT

In our analysis, we have found the following types of constructions:

1. Je ferme la bouche.
2. Il ouvre un œil.
3. Il tourne de l'œil.
4. Il ouvre l'œil gauche.
5. Il ouvre une bouche énorme.
6. Il ouvre de grands yeux.
7. Il a avalé sa langue.
8. Elle lève sa face bleue.
9. Elle lève son visage d'ange.
10. Elle ouvre ses beaux yeux.
11. Elle pince ses petites lèvres charnues.

The distribution of the sentences we have found is as follows:

1. Verb + definite article + part of body (such sentences are so frequent that we give only the infinitives of the verbs we have found):

Agiter, appuyer... contre, avancer, avoir mal à, baisser, basculer, bouger, courber, détourner, dresser, faire, hocher, incliner, lever, pencher, perdre, rejeter... en arrière, relever, remuer, secouer, tourner (la tête, les yeux, les paupières, le pied, le bras, le nez, le doigt, le dos, le coude, la main, le cou).

Allonger le bras, appliquer l'oreille contre, croiser les bras/jambes, donner le bras à, écarquiller les paupières, écarter les bras/jambes, étendre la main, fermer les yeux/la bouche, froncer les sourcils, gonfler les narines, hausser les épaules, mettre le nez dehors, mettre la main ici, ouvrir les yeux/la bouche, passer le bras par la portière, pincer les lèvres, plisser les paupières, plonger le nez dans un livre, poser la main, poser le regard, prêter l'oreille, rentrer le menton, tendre le bras/la main/l'oreille, tirer la langue, traîner la jambe.

2. Verb + singular indefinite article + part of body:

Elle met un genou à terre, elle passa un bras sous celui de Gilles.

3. Verb + *de* + definite article + part of body:

Elle bat des mains, il cligne des yeux, il dévore des yeux, il montre du doigt, il suit des yeux.

4. Verb + definite article + part of body + adjective:

Il garde la bouche ouverte, il garde la tête haute, il lève le pied droit.

5. Verb + indefinite article + part of body + adjective:

Il ouvre des yeux énormes, il ouvre des yeux étonnés, il roula des yeux furieux, il roule des yeux blancs, il jette des yeux furtifs autour de lui.

6. Verb + *de* + adjective + part of body:

No other examples found.

7. Verb + possessive adjective + part of body:

Il a honte de son nez, elle coupe ses cheveux, il déplace sa main, donne-moi tes lèvres, enlève ta main, je fais attention à mes cheveux, ferme ta gueule, glisse tes mains, elle laisse pendre ses bras, ne montre pas ton c.. à tout le monde, retire ta main, il sauve sa tête.

J'appuie ma main sur la banquette, je ne peux pas bouger mes jambes, je colle mon nez à la vitrine, desserrez vos dents, donnez-moi votre main, ferme tes yeux, fermez votre bouche, il gonfle ses joues, il jette sa main en l'air, elle passe son bras sous le mien, elle pose ses mains sur la table, il pousse son pied, elle tend son front vers moi, il tourne son visage vers la fenêtre.

8. Verb + possessive adjective + part of body + adjective:

Il plante ses yeux noirs dans les miens.

9. Verb + possessive adjective + part of body + noun modifier:

No other examples found.

10. Verb + possessive adjective + adjective + part of body:

Il a étendu ses gros bras, il posa sa grande main sur le livre.

11. Verb + possessive adjective + adjective + part of body + adjective:

Il roule ses grands yeux égarés.

Conclusion

The only apparent positive conclusion is that the pronominal construction is not used when no agent is involved; but there are many unanswered questions. For example:

1. Why use the definite article in *elle donne le bras à son fiancé* and the indefinite article in *elle passa un bras sous celui de Gilles?*

2. Why must we use the definite article in *il tire la langue, vous perdez la tête* and the possessive adjective in *il a avalé sa langue, il sauve sa tête, donne-moi ta bouche?* If there are cases where replacing the article by the possessive adjective is not acceptable, why are there so many others where using the possessive adjective or the article is apparently immaterial: *donne-moi le (ton) bras, ferme les (tes) yeux?*

3. If both *elle ferme les yeux* and *elle ferme ses yeux* are acceptable, why does the article become unacceptable when an adjective is added **elle ferme les grands yeux?*

4. We cannot say **elle ouvre des yeux,* but we can say *elle ouvre des yeux étonnés* and *elle ouvre de grands yeux.* Why?

5. If you can say *elle ouvre des yeux étonnés,* why can't you say **elle ouvre des yeux noirs?*

SUBJECT ACTS WITH AGENT

In our analysis, we have found the following types of constructions:

1. Je m'essuie les mains.
2. Je me casse un bras.
3. Il se fait mal à la main.
4. Je me frotte l'œil gauche.
5. J'essuie mes mains.
6. Il tire sur sa barbe.
7. Il brosse ses cheveux noirs.
8. Elle brosse ses beaux cheveux.

The distribution of the sentences we have found is as follows:

1. Pronominal construction + definite article + part of body (this construction is by far the most frequent):

Il s'arrache les cheveux, je me bande les yeux, il se bat la tête contre le mur, je me bouche les oreilles, elle se brosse les cheveux, je me brûle la bouche, il se cache le visage, elle se casse le bras, il se coupe le doigt, il se couvre la tête, il se creuse la tête, elle se dessèche la peau, il s'essuie les mains, il se frotte les mains, il se gratte le dos, il se lave les mains, il se lèche le menton, il se lisse les cheveux, il se masse les joues, il se mouille les cheveux, il se rase les cheveux, il se regarde le visage, il se salit le visage, il se tapote les joues, il se tient le nez, il se tire l'oreille, il se tord les mains.

2. Pronominal construction + indefinite article + part of body:

   Je me casse une jambe, il se crève un œil, il se coupe un doigt.

3. Pronominal construction + preposition + definite article + part of body:

   Il se fait mal au pied.

4. Pronominal construction + definite article + part of body + adjective:

   No other examples found.

5. Non-pronominal construction + possessive adjective + part of body:

   Il bat sa coulpe, elle coupe ses cheveux, il fatigue ses yeux, il frappe sa poitrine, je frotte mon œil, il lèche ses doigts, il regarde son pied, il soigne sa main.

6. Non-pronominal construction + preposition + possessive adjective + part of body:

   Il pivote sur ses talons.

7. Non-pronominal construction + possessive adjective + part of body + adjective:

   Essuyant mes mains mouillées, je restais confus.

8. Non-pronominal construction + possessive adjective + adjective + part of body:

   Il lisse sa belle moustache, ne salis pas tes beaux petits pieds.

Conclusion

As we examine these categories, we can see that the pronominal construction is nearly always preferred when the part of the body is not modified and is the direct object of the verb; except for *il bat sa coulpe*, the few examples of category 5 can also accept the pronominal construction: *elle se coupe les cheveux, il se fatigue les yeux*, etc.

But several questions remain. For example, is there a difference between *je me suis cassé le bras* and *je me suis cassé un bras, je me suis foulé la cheville* and *je me suis foulé une cheville?* Why can we say *il se coupe la barbe*, but not *il se tire sur la barbe?* If we can add *gauche* to *elle se frotte l'œil (elle se frotte l'œil gauche)*, why can't we add *noirs* or *beaux* to *elle se brosse les cheveux (*elle se brosse les cheveux noirs,*elle se brosse les beaux cheveux)?*

OTHER CASES

After we had set aside all the sentences which belong to the two preceding sections, we were left with a large number of sentences. We have classified these sentences according to various criteria: one subject, one subject and one object, one or several parts of the body, etc. But the classification does not seem to suggest any explanation for the use of the articles versus the possessive adjectives or the use of the non-pronominal construction versus the pronominal construction. Some of the typical sentences follow:

Je jette mon pardessus sur mes épaules.
Il met ses mains derrière son dos.
Il presse sa main droite contre sa poitrine.
Elle porte la main à son cœur.
Elle pose un doigt sur ses lèvres.
Elle se cache la tête dans ses mains.
Il se met les doigts dans le nez.

On raille sa voix.
La colère me serre la gorge.
Un sourire découvre ses dents blanches.
Il m'a sauté sur les épaules.
Il tient sa femme par le bras.
Il lui tient le bras.
Il la tient par le bras.

Je lui couperai ses longs cheveux.
Elle lui rit au nez.
J'ai été frappé au-dessous de la tempe.
Il a posé les mains sur mes épaules.
Je vous jette ma main à la figure.
Elle me pose sa longue main fine sur la tête.
Il me serre la tête contre sa poitrine.
Je lui passe la main dans les cheveux.
Elle le détailla des pieds à la tête.

Ils se serrent la main.
Ils se tapent dans le dos.

Il va se faire arracher les dents.
Il va se faire arracher ses deux dernières dents.

The analysis which we have presented on the last five pages shows that we are dealing with one of the most difficult teaching problems: a situation where total freedom co-exists with unexplainable restrictions. In such a case, we believe that the wise thing to do is to give - as we do in frame 92 - a guideline which is sufficiently accurate for the needs of basic communication. After the foundation course is completed, the student can begin a program of intensive reading; he will then meet progressively the structures we have mentioned in our analysis and, slowly, he will learn to feel what is acceptable and what is not.

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SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-62)

1. Tell whether the verb you hear is in the third person singular, the third person plural, or could be either:

1. Il se plaint. 2. Ils vendent. 3. Elles mettent. 4. Il réunit. 5. Il déshabille/ils déshabillent. 6. Elle peigne/elles peignent. 7. Ils plaignent.

2. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. plaint, chien 2. mettons, promenons 3. habille, travail 4. endors, enfant
5. quand, école 6. femme, faim 7. autobus, soi

3. Dictation:

1. Je promène le chien dans la rue. 2. Les voyages endorment les enfants. 3. Asseyent-ils les enfants près du mur? 4. Je vais asseoir les femmes ensemble. 5. Je suis loin de Londres. 6. Tues-tu tout?

4. Transpose into French:

1. The students (m.) don't like *(plaire)* the book. 2. Husbands don't like to dry the dishes. 3. The work bores the men. 4. I pity Paul's wife. 5. He is screaming because he is angry at James.

5. This section is designed to test your fluency. You will have 12 seconds to write your answer. Shift the verbs from the immediate future to the present tense and write the sentences:

1. Tu vas asseoir Jean ici. 2. Elles vont plaindre Marie. 3. Il va ouvrir la porte. 4. Je vais mettre la table. 5. Ils vont réunir les professeurs.

TEST
(whole unit)

1. Shift the verbs to the imperative and write the sentences:

1. Tu te sers de la machine. 2. Vous vous habituez à la nourriture. 3. Nous nous reposons.

2. Write these sentences in the interrogative:

1. Tu t'appelles Georges. 2. Ils se souviennent de l'examen. 3. Tu te tais. 4. Vous vous moquez de tout.

3. Transpose into French:

1. I wash my hair twice a day. 2. Don't sit so far away. 3. Are you interested in history? 4. I open the mail *myself*. 5. Do you go for a walk every day? 6. Don't (fam.) go to bed at once. 7. The table and the chair are sold together. 8. You aren't going to hurt yourself, are you? 9. She makes mistakes when she hurries. 10. Look (fam.) at yourself in the mirror. 11. Let's sit near each other (m.). 12. Do they (m.) fight when they are together?

4. This section is designed to test your fluency. You will have 12 seconds to write your answer. Shift the commands to the negative and write the sentences:

1. Arrête-toi près de la maison. 2. Mariez-vous avec Suzanne. 3. Dépêche-toi.

5. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the statement you hear is true or false:

1. La Seine est un des fleuves de France. 2. La radio donne l'heure. 3. Les hommes ne disent pas de mensonges. 4. Les Etats-Unis vendent des voitures en Europe.

11

FRAME ANALYSIS

frame 7: We teach only the expression *avoir mal à + part of the body*. We do not teach *j'ai un mal* *de* (*tête*, *gorge*, etc.) since this expression can be used with only a few parts of the body. We will not teach either the use of the possessive adjective: *j'ai mal à ma jambe.*

frame 26: Infinitive constructions are particularly difficult; the number of *different* syntactical constructions runs into the thousands because all these possibilities can be combined:

1. The structure may have a meaningful preposition, a meaningless preposition, or no preposition; when the preposition is meaningless, the student must learn by memory (or practice) whether it is *à* or *de:*

Travaillez dur pour réussir.   J'essaie de travailler.   Je peux réussir.

2. The verb which precedes the infinitive may be non-pronominal or pronominal:

Je finis de travailler tard.   Il se tue à travailler.

3. The verb which precedes the infinitive may be with or without a subject:

Tu te dépêches de te lever.   Dépêche-toi de te lever.

4. The verb which precedes the infinitive may be declarative or interrogative:

Il se dépêche de travailler.   Se dépêche-t-il de travailler?

5. The verb which precedes the infinitive may be affirmative or negative:

Dépêchez-vous de travailler.   Ne vous dépêchez pas de travailler.

6. The infinitive may be non-pronominal or pronominal:

Il s'habitue à venir tôt.   Il s'habitue à se lever tôt.

7. The infinitive may be affirmative or negative:

J'essaie de m'endormir.   J'essaie de ne pas m'endormir.

8. There may be two, three, four or more consecutive infinitives:

Il a tort de ne pas vouloir essayer d'apprendre à conduire.

9. When there is no prepositional link, the adverb may precede or follow the infinitive:

Je veux bien manger.   Il veut venir souvent.

10. When there is a prepositional link, the adverb may precede the preposition, precede the infinitive, or follow the infinitive:

Il apprend déjà à lire.   Il commence à bien parler.   Il s'habitue à lire vite.

11. When the infinitive has a noun subject, we find these constructions:

a. Il écoute Jean chanter.	Verb + noun + infinitive
b. Il empêche les enfants de crier.	Verb + noun + *de* + infinitive
c. Il écrit à Jean de venir.	Verb + *à* + noun + *de* + infinitive
d. Il aide Marie à comprendre.	Verb + noun + *à* + infinitive
e. Il enseigne à Marie à chanter.	Verb + *à* + noun + *à* + infinitive

In the construction shown in 11a (where there is no preposition between the noun and the infinitive), we find that in many cases the noun can come before or after the infinitive:

Ne laissez pas ces fleurs mourir.	Ne laissez pas mourir ces fleurs.
Ne laissez pas la pluie entrer.	Ne laissez pas entrer la pluie.
J'écoute les oiseaux chanter.	J'écoute chanter les oiseaux.
J'entends le train passer.	J'entends passer le train.
Il a vu ses enfants pleurer.	Il a vu pleurer ses enfants.
Ne laisse pas les pommes de terre brûler.	Ne laisse pas brûler les pommes de terre.

When the noun core is long, it is usually placed after the infinitive:

Je vois venir un groupe de cinq ou six personnes.

In FC, we use only sentences where the noun comes before the infinitive except with *laisser tomber* which has become a welded group and where the noun always follows the infinitive:

Ne laisse pas tomber l'assiette.

Je vais laisser tomber le cours d'histoire.

Naturally, in a course designed to *teach* the language, it is not necessary to study all these elements individually; it is sufficient to point out the areas where French-English interference occurs (frames 31, 39, 42, 54, 70).

frame 29: *Commencer* and *continuer* use *à* or *de: Commencer à penser, c'est commencer d'être miné* (Camus, *Le Mythe de Sisyphe*). Some grammarians claim there is a difference of meaning, but usage does not support this contention (see Grevisse, *Le Bon Usage*, par. 760). We teach only *commencer à, continuer à.*

frame 33: We do not teach contrasts of this type:

J'ai à lire un livre.	J'ai un livre à lire.
Je cherche une maison à vendre.	Je cherche à vendre une maison.

There are many other *noun + preposition + infinitive* combinations which we do not teach in FC. Examples:

Je goûte un vif plaisir à vous lire.
Je prends plaisir à vous dire...
J'ai le plaisir de vous dire...

Quelle bonne idée de rester ici!
C'est l'heure de partir.

frame 51: With the verb *aimer*, the construction without a preposition is by far the most frequent today. See Grevisse, *Le Bon Usage*, par. 759.

Some verbs use a different preposition when they become pronominal (not taught in FC):

devoir	se devoir de	refuser de	se refuser à
essayer de	s'essayer à	décider de	se décider à

frame 63: In literary usage, the negation is often split (not taught in FC): *Elle commença vraiment de ne pouvoir plus supporter la vie* (F. Mauriac, *Thérèse Desqueyroux*), *Mon opinion est de n'avoir pas d'opinion* (A. France, *Thaïs*).

frame 66: Other positions are used for the negation (not taught in FC): *Je veux ne pas rester ici* instead of *Je ne veux pas rester ici, Il faut ne pas se tromper* instead of *Il ne faut pas se tromper, N'essayez de rien dire* instead of *Essayez de ne rien dire.*

What we said for frames 91-93 of Unit 6 applies here; in fact, the tendency to retain the full article seems to be even stronger in the segment *verb + infinitive + noun.*

frames 68-70: The position of the modifier can sometimes be predicted with a fair degree of accuracy: when the position of the modifier is meaningful *(il m'invite souvent à venir* versus *il m'invite à venir souvent)* and when the modifier is *bien, mal, toujours, tout, trop, ici, lentement, longtemps,* and a few others; however, the proportion of such cases is not high enough to justify giving the students a complex set of rules.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. The students ask each other questions using infinitives.

2. One student gives a sentence using an infinitive such as *je dois partir maintenant.* Other students repeat the sentence replacing the first verb with another: *j'ai raison de partir maintenant, je veux partir maintenant, je tiens à partir maintenant,* etc.

3. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-25)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. verre, faisons 2. chambre, temps 3. théâtre, tête 4. stylo, mot 5. salon, tombe
6. peut, peuvent 7. pied, sud 8. cinéma, ose 9. meurt, meurent 10. téléphone, robe

2. Tell whether the verb you hear is in the third person singular, the third person plural, or could be either:

1. Il réussit. 2. Il peut. 3. Ils remplissent. 4. Il regrette/ils regrettent. 5. Il invite. 6. Ils osent. 7. Il meurt/ils meurent.

3. Dictation:

1. Tiens-tu à Louis? 2. Elle vient de mourir. 3. Remplis les verres de vin. 4. Ne va-t-elle pas inviter tout le monde? 5. Nous espérons pouvoir jouer au tennis tous les matins.

4. Transpose into French:

1. She is speaking on the phone. 2. I always pass the French exams. 3. The church is used as a school. 4. Phone Mary. 5. I insist on leaving.

TEST
(whole unit)

1. Tell whether the preposition *à,* the preposition *de,* or no preposition should be used:

1. Je vais réussir __ parler français. 2. J'espère __ réussir aux examens. 3. N'avez-vous pas honte __ dire des mensonges? 4. Aimez-vous __ aller au cinéma? 5. Invitez Jeanne __ jouer aux cartes. 6. Je m'intéresse __ visiter l'Europe. 7. Excusons-nous __ être en retard. 8. Je ne sais pas __ nager. 9. J'ai quelques mots __ dire.

2. You are going to hear seven sentences read at normal speed and only once. Transpose them into English:

1. Je n'aime pas me coucher tard. 2. J'espère pouvoir m'habituer au bruit. 3. Vous n'avez pas besoin de savoir l'allemand. 4. Nous n'allons pas essayer de tout apprendre. 5. Elle va manger avant de se laver et de s'habiller. 6. Le frère de Jeanne espère apprendre à nager pendant les vacances. 7. Louise est en train de faire la vaisselle et elle ne peut pas répondre au téléphone.

3. Dictation:

1. Habitue-toi à te lever tôt. 2. Vous avez l'habitude de vous plaindre. 3. Essayez de ne pas vous faire mal. 4. Il dit des mensonges sans avoir honte. 5. Je ne peux pas réussir à ouvrir la porte de la chambre.

4. Transpose into French:

1. We are sorry we are late. 2. Hurry up and get dressed. 3. I cannot eat without drinking. 4. Do you think you are right? 5. Don't complain to the professor about being cold. 6. I have several books to read before tomorrow. 7. Don't fall asleep before finishing the work. 8. He doesn't want to drink any wine. 9. Don't ask Mary to buy food. 10. Get used to getting up early (in the day). 11. Be careful not to press here. 12. Remember to close the windows. 13. I prefer not to drink tea. 14. I am sleepy, but I can finish the work in an hour or two (it will take me an hour or two).

5. Write the sentences replacing the first verb with the one in parentheses:

1. J'ai peur de rester ici (je tiens). 2. Il invite Pierre à venir (il téléphone). 3. J'essaie d'apprendre le français (j'ai besoin). 4. Il s'habitue à se lever tôt (il a l'habitude). 5. Nous aimons jouer du piano (nous apprenons). 6. Nous regrettons d'être en retard (nous avons tort).

6. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the statements you hear are true or false:

1. Aux Etats-Unis, presque tout le monde a le téléphone. 2. Tout le monde finit par mourir. 3. Aux Etats-Unis, la loi laisse les enfants conduire à onze ans.

12

FRAME ANALYSIS

frame 4: We do not teach the plural of *ciel.*

frame 6: The adjective used with *avoir l'air* may agree with the subject or with *air.* Most people today make the agreement with the subject and we follow this practice in this book. For a thorough discussion of this point, refer to Grevisse, *Le Bon Usage,* par. 377 and to the *Arrêté du 26 février 1906* in the appendix.

frame 14: The singular *cheveu* to designate hair in general does occur (not taught in FC):

Les traitements spécialisés du cheveu. (*Art et Coiffure*, Oct. 1965, page 9)	Eux ont le cheveu long. (*L'Express*, April 11, 1966, page 81)

frame 48: Many linguists recommend that the feminine form be taught first. For example, they teach that the masculine of some adjectives can be formed by dropping the final consonant sound of the feminine:

grande/grand /grɑ̃d/grɑ̃/ verte/vert /vɛrt/vɛr/ grise/gris /griz/gri/

This approach would be helpful if all the feminine adjectives which end with a consonant sound dropped it in the masculine. As things are, the students run the risk of making wrong analogies such as /du/dus/ – /ʒalu/ʒalus/, /leʒɛr/leʒe/ – /ʃɛr/ʃe/ with either approach. Since the masculine/feminine approach has the distinct advantage of being the one which seems natural to the student, it is better to retain it.

frame 66: In FC, we do not teach *tout* + adjective (*tout seul, toute seule, tout entier, tout entière,* etc.).

frame 70: In FC, we do not teach the optional liaison between the plural noun and the following adjective.

In FC, we do not teach the use of *de* in *il y a un homme de tué, j'ai deux heures de libres,* etc.

frame 71: See frame 40 in Unit 13.

frame 80: There are more exceptions. We present *lent à* and *long à* in Unit 18. Other exceptions, not taught in FC, are: all ordinal numbers (*premier, deuxième,* etc.), *dernier, seul, décidé, disposé, résolu, invité, habitué,* etc.

There are also nuances which the student can acquire later. Example:

Pensez-vous qu'il soit tellement heureux à s'amuser toujours? (Anouilh, *La Répétition*)

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Supply an adjective (*américain, jeune,* etc.) or a noun (*café, ami,* etc.) and have the students make up several sentences with each word.

2. Have the students complete a sentence. For example, you might ask them to complete:

Je suis fatigué parce que........... (je ne dors pas assez, je travaille trop, j'apprends le français, je viens de nager, je travaille tard tous les soirs, je me couche trop tard, je me lève très tôt, etc.).

Il est heureux quand.............. (vous n'êtes pas ici, il conduit vite, il chante, il a une voiture neuve, il sort avec Marie, etc.).

3. Ask the students to describe the pictures on the filmstrip. Each picture suggests one or two adjectives. In most cases, the students can use an adjective and its antonym: *Le mur est trop haut/Le mur n'est pas assez bas.*

TEST
(frames 1-57)

1. State whether the vowel sound of the final syllable of these adjectives is oral or nasal:

   1. voisine 2. blonde 3. italienne 4. absent 5. blanc 6. bonne 7. jaune 8. brune

2. State how many nasal vowels you hear in each of the following sentences:

   1. Les étudiants italiens sont bruns. 2. Nous sommes braves et francs. 3. Ne soyez pas inquiet pendant le voyage.

3. State whether the subject of each of these sentences is masculine, feminine, or could be either:

   1. Nous sommes riches. 2. Vous êtes italienne. 3. Nous sommes sèches. 4. Tu es fort. 5. Tu es cruel/cruelle. 6. Les tasses sont froides.

4. State how many words would change orally if the sentences were changed to the feminine:

   1. Tu as tort de vouloir être riche. 2. Le frère de la voisine est fou. 3. Un homme jaloux ne doit pas se marier.

5. Indicate by *oui* or *non* whether these adjectives add the same consonant sound in the feminine:

   1. lourd, froid 2. frais, blanc 3. haut, gros 4. absent, vert 5. gris, gentil 6. jaloux, doux 7. anglais, gros 8. américain, ancien 9. beau, nouveau 10. grand, franc 11. fatigué, léger

6. You are going to hear seven sentences read once at normal speed. Transpose them into English:

   1. Je suis jalouse parce qu'elle est belle. 2. Le beurre n'est pas très frais. 3. Les verres sont presque pleins. 4. J'ai les cheveux trop secs. 5. Il habite près du nouveau magasin. 6. Elles ont déjà les cheveux gris. 7. Elle est absente parce qu'elle est malade.

TEST
(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

   1. plein, américain 2. attentif, absent 3. jeune, heureux 4. gentille, longue
   5. gentille, cruelle 6. fort, haut 7. cruel, cher 8. inquiet, italien 9. blanc, ancien

2. Dictation:

   1. Ici le ciel n'est pas tout le temps gris. 2. Ecris-tu de la main gauche? 3. Paraît-elle cruelle? 4. Pierre ne semble pas vouloir quitter Londres. 5. Les maisons sont pleines d'enfants. 6. Je regrette de devoir être absent demain.

3. Write the feminine singular form of these adjectives:

   1. ancien 2. américain 3. bleu 4. mouillé 5. vrai 6. cher 7. léger 8. gentil 9. frais 10. long 11. jaloux 12. doux 13. vieux

4. Write the masculine plural form of these adjectives:

   1. jaloux 2. beau 3. espagnol 4. anglais

5. You are going to hear five sentences read once at normal speed. Transpose them into English:

1. Ne te sers pas des crayons rouges de Jean. 2. Ne vous moquez pas des étudiants pauvres. 3. Bois du vin blanc avant de te coucher. 4. J'ai mal au pied droit quand je joue trop longtemps au tennis. 5. Je vais boire une tasse de café noir pour ne pas m'endormir pendant la classe.

6. Transpose into French:

1. Are your hands very dry? 2. The student with dark hair is Mary's brother. 3. The French professor is going to become rich. 4. I am tired of working. 5. The water is not good to drink. 6. She is not strong enough to do the work. 7. I am not complaining about the American laws.

7. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the statement you hear is true or false:

1. Le ciel de Londres est toujours bleu. 2. Le tabac n'est pas bon pour les enfants. 3. Le café peut se boire sans sucre.

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FRAME ANALYSIS

frame 22: These distinctions are not always made when there is no danger of ambiguity; for example, a Paris restaurant advertises that it is *"le plus ancien (oldest) restaurant";* François Mauriac writes in *Thérèse Desqueyroux: "elle avait fait la paix avec Thérèse sans que rien ne subsistât de leur tendresse ancienne (former)."*

There are many other contrasts we do not mention in FC:

de faux cheveux	un homme faux
un seul homme	un homme seul
elle a de longs cheveux	elle a les cheveux longs
un vrai roman	un roman vrai
un bonhomme	un homme bon
un maigre repas	un repas maigre
un vieil ami	un ami vieux

Nor do we mention combinations such as:

mes propres enfants (own)	j'ai les mains propres (clean)
en mains propres (own)	
une pièce fausse (counterfeit)	un faux billet (counterfeit)
du vin vieux (of good quality)	des matières premières (raw)
une robe longue (evening dress)	des pommes de terre nouvelles (new crop)

We do not teach either how to express these English contrasts:

I like your long hair.	I like your hair long.
I like hot coffee.	I like my coffee hot.

frame 25: We do not use *faux, gentil, haut* before a masculine singular noun beginning with a vowel sound because such combinations rarely occur. For the same reason, we do not teach the combination *adjective + hiatus word.*

frame 30 (sentences 12 and 14): The contrasts /z/ - /sz/ and /z/ - /zz/ can be mentioned, but there is no need to spend much time on practicing them:

deux gros Espagnols	døgrozɛspaɲɔl	deux grosses Espagnoles	døgroszɛspaɲɔl
deux mauvais élèves	dømɔvɛzelɛv	deux mauvaises élèves	dømɔvɛzzelɛv

frame 33: We do not teach *un grand frère, une grande sœur* (older).

frame 34: Using *des* instead of *de* has become fairly frequent in speech and even in literature; it seems to occur mostly with frequently used adjectives like *beau, bon, petit* (see Grevisse, *Le Bon Usage,* par. 330). This use of *des* is, in fact, tolerated by the *Arrêté du 26 février 1901.* However, we continue to teach the *des/de* shift since it is often found in the examinations given by the CEEB and other testing organizations.

frame 36: For example, *petit-fils* does not mean *un fils* who is *petit* (just as a grandson does not mean a son who is grand).

frame 37: We do not practice in FC sentences of the type *c'est un des nouveaux romans, c'est la maison des nouveaux voisins.*

frame 39: In FC, we teach only the combinations which are frequent; we do not know of any system which would allow the student to predict when the order is the same as in English *(belle petite)* and when it is not *(little old house/vieille petite maison).*

We do not teach combinations such as *un beau et grand garçon, un homme beau et grand, les bons étudiants et étudiantes, une table et une chaise neuves, nous avons des élèves beaucoup trop jeunes,* etc.

frame 40: In FC, we consider only the cases where the description applies to *totality:* the head, both arms or eyes, all the hair, etc. The guideline we give is satisfactory for FC, but - just as with the structures studied in frame 92 of Unit 10 - the situation is extremely complex and does not seem to follow a system.

In an analysis based on several contemporary novels and plays, we found these examples which led to our guideline:

Il a le nez rouge (long), la tête légère (vide), la barbe épaisse, le visage morose (crispé), le cœur brisé (gros, malade), le ventre ouvert, la tête appuyée au dossier, les yeux bleus (clos, ouverts, pleins de larmes), les cuisses couvertes de piqûres, les bras posés sur les accotoirs, les nerfs ébranlés, les dents blanches (cariées, pourries), les cheveux blancs (gris, blonds). Il a un petit nez, une grosse tête, un long nez, de beaux yeux (bleus), de belles petites dents blanches, de faux cheveux.

These examples do not follow our guideline:

Il a un visage tourmenté (juvénile, agressif, gluant, las, pur, sinistre), un cœur fidèle, une bouche saine, des mains lentes, des pieds lents, des yeux bizarres (extraordinaires, merveilleux, sombres et doux), des épaules étroites; il avait un visage juvénile et fin, des cheveux blonds et de beaux yeux.

There are several questions which seem difficult to answer. Why is it acceptable to say *il a le* or *un cœur fidèle*, but not **il a un cœur brisé, un cœur malade?* Why can you say *il a les yeux bleus*, but not **il a les yeux bizarres (extraordinaires, merveilleux)?*

The situation is also unclear when the description applies to *non-totality* (one arm, one ear, some teeth, etc.). When referring to ears, eyes, arms, fingers, we generally find the definite article: *il a l'œil jaune, l'oreille fine, le bras cassé, le bras posé sur le dossier, le doigt tout rouge*, but the indefinite article is also found: *il a un bras posé sur les épaules d'Alain.* When referring to teeth or hair, *de, plusieurs, quelques, un, deux*, and so on were found: *il a quelques fausses dents, il a des cheveux blancs, il a une dent cariée, il a deux grosses dents.*

The construction *l'étudiant aux cheveux bruns est français* is the most usual *(il est amoureux d'une jeune fille aux cheveux blonds, c'est une femme aux grands yeux bleus)*, but *avec de* was also found: *c'est une belle femme avec de grands yeux bleus.*

There are many other constructions describing the body which are not used in FC:

a. il a le visage d'une victime, le cœur en paix
b. elle a des yeux de chienne fidèle; il a une tête de vieux paysan
c. à Paris, comme en province, elles ont dents blanches, cheveux raides et genoux ronds; Maigret longea les quais, mains dans les poches, pipe aux dents
d. il avait ses cheveux blonds sur le dos; il a ses mains derrière le dos
e. elle a sa figure ordinaire
f. j'ai toutes mes dents
g. je me sens la tête légère (lourde)
h. ses cheveux se dressaient bien droits sur sa tête
i. les yeux me sortent de la tête; la tête me fait mal; le cœur lui bat
j. il avait une cigarette à la bouche

In some cases, the preposition is implied: *il avance la tête haute; il entre les mains dans les poches; elle était encore là, une main posée sur son livre; nous écoutons l'histoire le cœur serré; il regarde par la fenêtre, les mains derrière le dos; les dents serrées, nous résistions à sa victoire; Dominique, ses bras derrière le dos, s'approche de la cheminée; il lui prend les mains, son visage tendu vers elle.*

In some cases, the determiner is not used: *il me secoue à bras tendus.*

In some cases, neither determiner nor preposition is used: *il est arrivé tête nue; voici une heure que je suis ici, bras bailants sur ma chaise; il apparaît à son tour dans la clarté de la lampe, visage décharné, parcheminé.*

Sentences referring to clothing sometimes behave like those referring to parts of the body and show the same absence of system (not taught in FC): *j'ai mis la veste; tu as les chaussures sales; elle avait la robe pleine de poussière; il a les mains dans les poches; regardez cette femme à la robe rouge; enlevez votre manteau; gardez votre chapeau sur la tête; il a mis son chapeau sur sa tête.*

frame 41: Not all French natives agree on this use of the article with names of relatives. The guideline we give reflects usage by the majority of cultured speakers.

frame 43: The spelling *grand'mère* was replaced by *grand-mère* in 1935, but some writers continue to use the apostrophe. The French Academy does not state what the spelling of the plural should be and usage is divided. In FC, we use *grand-mères*.

frame 44: There is a tendency today to use a capital letter in all cases. Occasionally, this can create ambiguous sentences in written French:

Les bonnes françaises ne ressemblent pas à Juliette. (French maids)
Les bonnes Françaises ne ressemblent pas à Juliette. (good Frenchwomen)

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Review the dialogue of Unit 12; then have the students play the part of a hard-to-please tourist. For example, this tourist could say: *la nourriture française n'est pas bonne; je préfère la nourriture américaine; je me plains parce que l'eau est toujours froide ici; la chambre n'est pas assez grande; je ne peux pas dormir parce que le lit est mauvais; ne me réveillez pas trop tôt; je n'aime pas le bruit; apportez une tasse de café très chaud; le café n'est pas assez fort et la tasse paraît sale;* etc. Then the students could play the part of the happy tourist: *je veux passer toutes les vacances en France; les hôtels sont très bons,* etc., etc.

2. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST

(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. allumette, appartement 2. leçon, fils 3. bouteille, oreille 4. premier, dernier
5. tante, exemple 6. fleur, jeune 7. autre, homme

2. Tell whether the noun in each sentence is masculine, feminine, or could be either:

1. J'ai d'autres amis/amies. 2. Les petits Espagnols jouent ensemble. 3. J'ai deux grandes amies. 4. Voici l'ancien ami/l'ancienne amie.

3. Tell how many words would change orally if the phrases were shifted to the feminine:

1. un bon étudiant 2. les mêmes amis 3. un gros homme

4. Tell how many words would change orally if the phrases were shifted to the masculine:

1. une belle femme (woman) 2. une nouvelle amie 3. l'autre sœur 4. une nouvelle voisine

5. State whether the final vowel sound of the adjective is oral or nasal:

1. un ancien ami 2. deux anciens amis 3. deux bonnes amies 4. un bon ami
5. un bon livre 6. un ancien collège

6. Look at these phrases and state whether the liaison is /d/, /t/, /z/, or /s/:

1. un gros homme 2. un grand ami 3. un mauvais étudiant

7. Write the masculine form of these phrases:

1. une belle femme (woman) 2. deux belles femmes (women) 3. une vieille amie
4. deux vieilles amies

8. You are going to hear six sentences read once at normal speed. Transpose them into English:

1. Nous sommes de bons pères. 2. J'ai deux oncles en Suisse. 3. Jette la bouteille dans la mer. 4. J'ai mal à la tête quand je dors trop. 5. Voici la dernière bouteille de vin blanc. 6. La dernière heure de classe avant les vacances paraît longue.

9. Transpose into French:

1. The Americans and the Spaniards are on the same floor. 2. We don't live in the town itself. 3. You have beautiful white teeth. 4. Let's not wait for Aunt Joan. 5. Is she going to marry a rich old man? 6. Drink out of a clean glass. 7. Spinach is expensive. 8. Do the dishes before cooking the meat. 9. I don't always succeed in knowing the truth.

10. This section is designed to test your fluency. You will have 12 seconds to write your answer. Write these sentences in the plural using *des* or *de:*

1. Nous avons un petit-fils. 2. Vous parlez de l'ancienne église. 3. Ils sont jaloux de l'autre professeur. 4. Nous parlons du nouvel ami de Jean. 5. Nous avons un vieil ami ici.

11. This section is designed to test your fluency. You will have 12 seconds to write your answer. Shift the adjective to the opposite and rewrite the sentence:

1. Nous avons un petit appartement à vendre. 2. Vous avez le visage sale. 3. J'ai mal à l'oreille gauche. 4. Vous êtes un mauvais ami.

12. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the statement you hear is true or false:

1. On peut emporter des bagages par le train. 2. Les chiens n'ont pas de dents. 3. La Belgique a de très hautes montagnes. 4. La dernière leçon commence à la première page du livre. 5. Les Américains ont soixante semaines de travail par an.

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FRAME ANALYSIS

frame 9: Some grammarians claim that one should say *la table est de bois* rather than *la table est en bois. En* is now preferred by the vast majority of Frenchmen (see Grevisse, *Le Bon Usage,* par. 934).

frame 28: The spelling *salle de bain* is also found.

frame 37: Some grammarians claim that *à bon marché* should be used. Most cultured speakers, however, now use *bon marché* (see Grevisse, *Le Bon Usage,* par. 916.3).

frame 59: There is a tendency to use capitals for *monsieur, madame, mademoiselle* and their plural forms (especially in correspondence).

frame 61: This is, of course, a simplification for FC (see Grevisse, *Le Bon Usage*, par. 287-290).

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST

(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

   1. fermier, cuiller 2. neveu, acteur 3. porter, bureau 4. des os, des animaux
   5. feu, œufs 6. cheval, nez 7. oiseau, principal 8. un os, gauche 9. œil, œuf

2. Indicate whether the pronunciation of the noun would change if shifted to the plural:

   1. Le cheval est fort. 2. La cathédrale est belle. 3. Le vitrail est beau. 4. Il a mal à l'œil. 5. Ecrivez le détail. 6. Le bal est grand. 7. Restez dans la salle. 8. L'hôpital est loin.

3. Indicate whether the pronunciation of the noun would change if shifted to the singular:

   1. Il regarde les tableaux. 2. Il aime les animaux. 3. Il mange les os. 4. Je reçois des cadeaux. 5. Voulez-vous des œufs?

4. Indicate whether the pronunciation of the adjective would change if shifted to the plural:

   1. Il écrit le détail principal. 2. Elle donne une idée générale. 3. Elle étudie la leçon principale. 4. Il donne un exemple général.

5. Write these phrases in the plural:

   1. tout le travail 2. un bijou bon marché 3. le cheval 4. le neveu 5. le bal principal 6. le détail 7. l'œil 8. monsieur

6. You are going to hear five sentences read once at normal speed. Transpose them into English:

   1. Les autres œufs ne sont pas frais. 2. Je n'ai pas peur des chevaux. 3. Toutes les cuillers sont sales. 4. Toutes les femmes sont jalouses de temps en temps. 5. Les pneus ne sont pas bon marché.

7. Transpose into French:

   1. Are the desks made of wood? 2. The living room is used as a dining room. 3. Do not complain to Mr. Martin about the tires. 4. Aren't you talking about the hospitals? 5. The stained-glass windows are beautiful. 6. The Duvals have just bought some jewels.

8. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

   1. On doit se brosser les dents. 2. Les Américains mangent souvent des œufs pour le petit déjeuner. 3. Les œufs sont bons quand ils sont très frais.

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FRAME ANALYSIS

frame 10: The ending *ée* seems to denote an idea of *contents:*

bouche	bouchée	mouth	mouthful
four	fournée	oven	batch (amount baked at one time)
cuiller	cuillerée	spoon	spoonful
poing	poignée	fist	fistful

Accordingly, *année, journée, matinée, soirée* are preferred when the speaker refers to the activities which took place during the year, the day, the morning, the evening.

We should also note that *année* has been gaining acceptance in the areas which were the domain of *an (il est parti il y a douze années).*

frame 26: In literary usage, there are exceptions to our statement about *il ne faut pas: Il ne faut pas que l'univers entier s'arme pour l'écraser* (Pascal).

The structure *il faut + pronominal infinitive* presents some difficulty. The correct forms are:

Il faut me dépêcher.
Il faut te dépêcher.
Il faut nous dépêcher.
Il faut vous dépêcher.

Il faut se dépêcher. (one must)

Il lui faut se dépêcher. (he/she must)
Il leur faut se dépêcher. (they must)

We teach only *il faut se dépêcher;* in the other cases, we use the form with *devoir: je dois me dépêcher, tu dois te dépêcher,* etc.

frame 28: We do not teach the use of *il est = il y a.*

frame 37: For the gender of *après-midi,* see Grevisse, *Le Bon Usage,* par. 273.2.

frame 54: The list of French adjectives/nouns (words which can fully function as adjectives as well as nouns) does not correspond to the English list; for example, *menteur* is an adjective/noun, but *liar* is not:

Jean est menteur.	*John is liar.
Jean est un menteur.	John is a liar.

English has very few true adjectives/nouns. Some of them are *Russian, German, Italian, American, Catholic, Protestant:*

Adjective	He is Russian. They are Russian.	Noun	I know a Russian. I know some/the Russians.

French, English, Spanish, poor, rich, young, old, sick are not true adjectives/nouns because as nouns they can be used only as a general plural without the mark of the plural and only with the article *the:*

	Acceptable	Not acceptable
Adjective:	He is poor.	*I know a poor.
Adjective:	They are poor.	*I know some poor.
General plural noun:	I help the poor.	

French has many more adjectives/nouns than English. For example, these French words can function as adjectives and as nouns, but their English equivalents cannot:

acteur
amoureux
anglais
aveugle
brave
brun
élève
enfant
espagnol
étudiant
fermier
fiancé
fou
français
grand-père
homme
jaloux
jeune homme
malade
malheureux
menteur
mort
noir
nouveau
paresseux
pauvre
père
professeur
riche
roux
voisin
voleur

There does not seem to be any reason why some words have been accepted in the adjective/noun class while others have not.

1. *Grand-père, grand-mère, père, mère, femme (woman), malheureux* are adjectives/nouns, but *petit-fils, petite-fille, fils, fille, mari, femme (wife), oncle, tante, neveu, nièce, heureux* are not.

Acceptable	Not acceptable
Il est grand-père.	*Il est fils.
Elle est grand-mère.	*Elle est tante.
Elle est mère.	*Elle est nièce.

2. The addition of a prepositional phrase may cause erratic changes in the behavior of the adjectives/nouns. For example, in the combination *professeur + de français, de français* can be used with *professeur* functioning as a noun or as an adjective, but in the combination *professeur + de Paris, de Paris* can be used only when *professeur* functions as a noun; in the combination *malade + de peur, de peur* can be used only when *malade* functions as an adjective:

Jean est un professeur.	Jean est un professeur de français.
Jean est professeur.	Jean est professeur de français.
Jean est un professeur.	Jean est un professeur de Paris.
Jean est professeur.	*Jean est professeur de Paris.
Jean est malade.	Jean est malade de peur.
Jean est un malade.	*Jean est un malade de peur.

3. Some words, which normally can be used only as nouns, accept the adjective function when they are followed by *de + common noun:*

Acceptable	Not acceptable
Il est fils de bandit.	*Il est fils. *or* Il est fils du bandit.
Elle est fille de reine.	*Elle est fille. *or* Elle est fille de la reine.

Thus, the American student learning French faces these problems:

a. He may look for difficulties where there are none. For example, he may try to find different words for:

I know an Englishman.	Je connais un Anglais.
I am English.	Je suis anglais.

or he may hesitate to say *il est menteur, il est voleur, Jean est un malade* because **he is liar, *he is thief, *John is a sick* are not said in English.

b. Adjectives/nouns which are not accompanied by a qualifying adjective can be used with either an adjective function *or* a noun function:

Jean est américain. *or* Jean est un Américain.

Adjectives/nouns which are accompanied by a qualifying adjective or an adjective equivalent *(de Paris = parisien)* can be used only with the noun function (that is, with an article):

Jean est un sale menteur.
Pierre est un professeur de Paris.
Jean et Pierre sont de sales menteurs.
Les Dupont sont des voisins charmants.

There are a few exceptions, especially with *bon,* where an adjective/noun accompanied by a qualifying adjective can be used with the adjective function:

Jean est bon acteur. Jeanne est bonne élève. Paul et Louis sont bons amis.

Therefore, there are French and English sentences which do not conflict structurally:

John is American.
Jean est américain.

John is a good American.
Jean est un bon Américain.

and some sentences which do:

John and Paul are -- good Americans.
Jean et Paul sont de bons Américains.

The Duponts are -- charming neighbors.
Les Dupont sont des voisins charmants.

John is an English professor.
Jean est (un) professeur d'anglais.

Helen is a good actress.
Hélène est (une) bonne actrice.

frame 57: In the past ten years, we have collected hundreds of sentences from contemporary novels, plays, films, newspapers and conversations in an effort to find some kind of guideline for the use of *il/elle/ils/elles/ce/ça* (it should be noted that *ça,* in spite of what is said in some grammars, is fully accepted in cultured speech).

1. Qui est-ce? - C'est un étudiant. Nous connaissons Jean; il est un des neveux de M. Martin:

In these structural segments, we have a pronoun subject + a linking verb + a common noun designating the same person as the subject. Our guideline was based on the following analysis:

a. Cases in which *ce/ça* could not be replaced with *il/elle/ils/elles:*

Pourquoi dis-tu que c'est Paulette qui chante, quand tu sais très bien que c'est ta mère?
C'est le diable qui bat sa femme.
Et ce sont les violents qui l'emportent.
Qui parle? - C'est le juge.
Qui va faire la classe? - Ça va être le nouveau professeur.

b. Cases in which *il/elle/ils/elles* could not be replaced with *ce/ça*:

Vic Elford est au volant. Il confiera qu'il n'est pas un pilote heureux.

Madame de la Trave lui répétait qu'il était un saint.

Parce qu'elle est un monstre, Thérèse sent profondément que cela est possible.

Il pouvait être votre orgueil, comme il a été le mien.

Dans le numéro d'*Esquire* de ce mois-ci, il fait son autoportrait en répondant à quelques questions. Il est un écrivain, dit-il, et n'aime rien qu'écrire.

Combien sont-ils? - Ils sont une vingtaine.

c. Cases in which either *il/elle/ils/elles* or *ce/ça* could be used:

Au Congo, cent cinquante mercenaires blancs tiennent en respect les forces d'un Etat grand quatre fois comme la France. Ils ne sont certes pas des saints.

On a dit de Morel qu'il était exaspéré par notre espèce. On a affirmé gravement qu'il était un anarchiste.

Chardin (Jean-Baptiste), peintre français, né à Paris (1699-1779). Auteur de natures mortes, de portraits, de scènes de genre (le Bénédicité, etc.) et de quelques pastels; il est un des premiers peintres français du XVIII^{e} siècle.

Et Anne? Que penses-tu d'elle, Dominique? C'est une bien séduisante créature, n'est-ce pas?

Nous parlons d'Hélène. Depuis quinze ans je la connais, je l'observe. Elle est une des rares créatures que le destin met en circulation sur la terre pour son usage personnel.

Henri Büsser, baptisé familièrement "Bubu", n'est sans doute pas le plus grand compositeur de notre temps. Mais c'est une figure. Et l'homme qui nous relie directement au dix-neuvième siècle. Il fut l'élève de Charles Gounod, de César Franck et de Charles-Marie Widor, l'ami de Vincent d'Indy.

Bruno Romani, correspondant du *Messagero* de Rome, réfléchit sagement avant de répondre. Il est un des onze journalistes italiens qui ont quitté Alger. C'est un homme de cinquante ans, il a l'air posé.

2. C'est Jean. Ça doit être Jean. C'est lui. Ça doit être lui.

In these structural segments, we have a pronoun subject + a linking verb + a proper name or stress pronoun designating the same person as the subject. The guideline we give in FC is a compromise which yields sentences acceptable to most people. As previously stated, the use of *ça* with a verb other than *être* is current; there are some authors who use it even with *être: Ça n'est pas moi* (Sartre, *La Nausée*, page 51).

There are some rare cases where *ce/ça* cannot be used:

Voici son rôle; elle sera Jeanne.

Ils sont si menteurs! Vous allez voir que lui (qui prétend être lui-même) n'est pas lui, mais qu'il est plutôt, en réalité, une des deux femmes; et que l'autre femme (qui veut se faire passer pour la première) n'est pas elle-même, mais qu'elle est bien lui! (*Le Figaro*, Jan. 27, 1967)

3. C'est un cadeau. Ça doit être un cadeau.

In these structural segments, we have a pronoun subject + a linking verb + a common noun designating the same thing as the subject. The guideline we give is a simplification; in fact, *il/elle/ils/elles* are frequently found (and our impression is that they are gaining ground). Our simplification, however, is justified - at least for FC - because in practically all the examples where *il/elle/ils/elles* are found, *ce/ça* could be used:

> La révolte est active. Elle est une progression. Elle est une victoire sur le règne de la mort.
>
> Pourquoi le syndicalisme américain changerait-il de formule? N'est-il pas une puissance colossale?
>
> La "Bière 33" est exportée en Allemagne et en Belgique. Elle est la seule bière française titulaire du label Sélection Europe.
>
> Si je suis chauve, c'est la faute du gaz. Il est l'ennemi du cheveu.
>
> Elle est la seule 4 CV dans le monde à s'être débarrassée de ce système périmé.
>
> La démission des cinq ministres M. R. P. n'est pas un incident. Elle est un événement.
>
> Nous avons gardé ce meuble; il est devenu un souvenir de famille.

Occasionally, we find *ce* + linking verb + noun (with no article):

> Il avait l'inspiration de son métier; c'est don peu fréquent.
>
> Ce sont choses qui ne peuvent être constatées directement.

4. C'est devenu une habitude. Ça arrive très souvent.

In these structural segments, we have a pronoun subject (referring to something definite but without gender) + any verb. Since the pronoun does not refer to a person or an object, it cannot have a gender and cannot be *il/elle/ils/elles*. The pronouns used are *ce, ça, ceci, cela; ceci* and *cela* are used mostly for emphasis and for contrast of distance. *Ce* and *ça* are the usual pronouns in conversation. Here are some of the examples we found in our analysis:

C'est devenu une habitude.
Ç'avait été une rigolade.

Ça doit être un moment terrible.
Ça dépend des marchés.
Ça dure trois jours.
Ça lui donne soif.
Ça arrive souvent.
Ça allait réussir.
Ça devient une habitude.

C'est arrivé hier.
Ç'a été l'occupation.

Ça s'appelle le bal de la Croix-Nivert.
Ça occupe l'esprit.
Ça ne signifie pas grand-chose.
Ça ressemblait à une couleur.
Ça lui salirait les mains.
Ça vous casse une jambe.
Ça doit être un mensonge.

The use of *ça* seems to be increasing with *être;* it is practically the only form used when *être* is separated from the subject by a word other than *ne: ça m'est égal; ça y est; ça paraît facile, mais ça ne l'est pas; ça aussi est de ta faute.* Some authors prefer *ça* even when *être* follows directly:

Ça est de ta faute.
Ça serait son cas.
Ça n'est pas une raison.

Ça a été rafales sur rafales.
Ça aurait été intéressant.
Ça n'est pas la première fois.

In these sentences, the use of *ce/ça* indicates that the author is not referring only to youth, love, the earth or tobacco, but also to the general activities which are connected with these words:

C'est jeune et ça ne sait pas.
L'amour, c'est beau.

La terre, c'est petit.
Le tabac, ce n'est pas bon pour les vieillards.

The pronoun *ça* in this section is different from the pronoun *ça* of sections 1, 2, 3, which cannot be replaced with *cela*.

5. The impersonal *il* is occasionally replaced with *ça* (not taught in FC): *ça gèle*. With the verb *dégeler*, only *ça* is heard: *ça dégèle*.

6. The construction *c'est facile de parler français* - although still considered "incorrect" - is becoming more and more frequent in cultured speech.

7. The form *c'est eux* is often heard (not taught in FC).

8. Our students' difficulties are due mostly to the fact that *it* has so many functions and translations. In *it is true, it* can be *il, elle, ce;* in *it does not mean anything, it costs too much, it lasts three days, it* can be *il, elle, ça*.

frame 60: *Ça* can also be used for emphasis (not taught in FC):

Ça, c'est la vérité. C'est la vérité, ça.

frame 63 (b): The summary pronoun is optional with non-pronominal verbs; it is practically always used with pronominal verbs (to avoid ambiguities such as *toi et moi nous comprenons*). To avoid confusion, we believe it is wiser in FC to use a summary pronoun for both constructions.

frame 64: We do not use sentences of the type *lui ou elle a tort, lui ou elle me sont indifférents, est-ce que toi et moi devons rester?, devons-nous rester, toi et moi?, est-ce que nous devons rester, toi et moi?*

frame 65: It is not always possible to replace the personal construction with the impersonal construction; for example, when the noun uses the definite article:

L'accident est arrivé hier soir. *Il est arrivé l'accident hier soir.

The fact that an impersonal construction does not have agreement in gender and number may confuse the students and lead to erroneous sentences such as:

**Elle* y a une maison. **Ils sont* deux heures. **Ils restent* trois livres.

frame 67: The interrogative patterns with *ce, ça, ceci/cela* are complex:

1. With *ce*, the *est-ce que* pattern is always possible: *Est-ce que c'est vrai?*

The frequency of the inversion pattern depends on the verb, the tense, etc. Examples:

Frequently used	Occasionally used	Rarely used	Never used
Est-ce vrai?	Sont-ce elles?	Sera-ce lui?	*A-ce été un bon film?

2. With *ça*, the *est-ce que* pattern is always possible: *Est-ce que ça sent mauvais?* The inversion pattern is never used.

3. With *ceci* and *cela* the inversion pattern is never used. These two patterns are possible:

Est-ce que ceci est vrai? Ceci est-il vrai?

We use the *est-ce que* pattern since it is the only one which is possible with all four pronouns.

frame 69: We know of only one exception (not taught in FC): *C'est de la chance! - Ce n'est pas de chance!*

In sentences of the type *il n'est pas d'enfants plus heureux que moi, il est* stands for *il y a.*

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Have the students tell what they want to eat for breakfast, lunch, and dinner.

2. Have a student think about an object in the room (*bureau, encre, livre, les cheveux de Jeanne,* etc.). The other students try to guess the object by asking questions that can be answered by *oui* or *non.*

3. A student describes an object. The other students must guess what it is. Example: *Elle est blanche, elle est froide, elle tombe du ciel en hiver, etc. (la neige).*

4. Recordings of sound effects can be played; the students try to identify them. Examples: *Il fait du vent, le train arrive à la gare, il casse une noix, il casse un verre, il pleut beaucoup, il remplit un verre, il allume une allumette, il conduit très vite, il y a un feu, il tourne les pages du livre, il se sert de la machine à écrire.*

5. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-50)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. aveugle, pleut 2. inutile, impossible 3. paresseuse, rousse 4. soleil, gentil
5. fer, hiver 6. à cause, plutôt 7. canadien, matin

2. Add the correct preposition:

1. Il vole de l'argent ___ M. Dupont. 2. Vous ressemblez ___ Hélène. 3. Nous offrons ___ rester. 4. Il enseigne ___ Jean ___ nager.

3. Transpose into French:

1. They (m.) have just had an accident because of the storm. 2. President Bonnard is in good health. 3. Washing machines cost a lot in Spain. 4. As usual, we want some cookies for dessert. 5. In the spring, it is rather cold in the morning. 6. Send the children to play outside.

TEST
(whole unit)

1. Write the sentence adding the adjective in parentheses. Example:

Suzanne est blonde (beau). Answer: Suzanne est une belle blonde.

1. Marguerite est brune (grand). 2. Jean est italien (vieux). 3. Les Dupont sont fermiers (canadien). 4. Louise et Marie sont amies (bon).

2. Fill in with *il, elle, ils, elles, ce, ça:*

1. ___ est un cheval. 2. ___ ne peut pas être du pain. 3. ___ n'est pas lui. 4. ___ est facile de comprendre le français, n'est-ce pas? - Non, ___ n'est pas facile. 5. Est-ce qu'une femme peut faire le travail? - Non, ___ doit être un homme. 6. ___ est menteur. 7. Pierre et Paul sont toujours ensemble; ___ doivent être de vieux amis. 8. Hélène travaille beaucoup; ___ veut devenir une bonne actrice.

3. Transpose into French:

1. *This* lasts one day; *that* lasts one week. 2. He and I are happy together. 3. No water is left. 4. It cannot be ink. 5. Paul and James are not old friends. 6. You mustn't try to drink wine. 7. She doesn't seem to have any friends (m.). 8. Don't forget to pay Louise for the pen. 9. We take the first examinations today and I am sick with fear. 10. Can't you learn not to fight?

4. You are going to hear five sentences read once at normal speed. Transpose them into English:

1. Les murs ont des oreilles. 2. Les absents ont toujours tort. 3. Les Etats-Unis envoient du fer en Europe. 4. On a toujours tort d'emprunter de l'argent. 5. Toutes les vérités ne sont pas bonnes à dire.

5. This section is designed to test your fluency. You will have 12 seconds to write your answer. Add the adjective and write the sentence:

1. Ce sont des légumes (frais). 2. Je veux du fromage (bon). 3. Il a des amis à Paris (vieux). 4. Ce sont des oranges (bon). 5. Je parle des étudiants (nouveau).

6. This section is designed to test your fluency. You will have 12 seconds to write your answer. Imitate these two examples:

Le pain est bon. Answer: C'est du bon pain.
L'homme est vieux. Answer: C'est un vieil homme.

1. Le fromage est français. 2. Le café est fort. 3. L'exemple est bon. 4. La qualité est bonne. 5. L'encre est rouge. 6. Les robes sont belles.

16

FRAME ANALYSIS

frame 10: We do not teach the feminine of *chat*.

frame 11: We do not teach *punir quelqu'un d'avoir fait quelque chose*.

frame 15: We do not teach *manquer + infinitive (il a manqué tomber)* or *manquer de + infinitive (ne manquez pas de nous écrire)*.

frame 17: We do not teach *manquer de + definite article + noun (nous manquons du minimum, vous manquez des qualités essentielles à un chef)*.

frame 18: The impersonal constructions cannot be followed by the concept of particularization (definite article): **il manque les livres de Jean (John's books are missing)*.

frame 50: We do not teach these meanings:

Ne vous battez pas encore! Don't fight again!

Il n'est pas déjà parti, j'espère!	He hasn't left already, has he?
Pleut-il toujours?	Is it still raining?
Le corps de C. n'est toujours pas retrouvé.	C.'s body still hasn't been found.

frame 60: We do not practice contrasts of the type:

Je n'ose rien dire.	I don't dare say anything.
J'ose ne rien dire.	I dare say nothing.
Je ne sais rien faire.	I don't know how to do anything.
Je sais ne rien faire.	I know how to be idle.

frame 84: The alternate construction *ni moi non plus* is much less frequent.

frame 87: *Jamais du tout* does not seem to be used.

There are many more negative structures; they will have to be learned after FC is completed. Examples:

1. Constructions with *sans:*

Il part sans prendre d'argent.
Il travaille sans manger ni boire.
Il arrive sans argent ni bagages.
Il part sans rien dire.
Il partira sans voir personne.

2. Combined negations such as:

Je ne vais plus jamais à Paris.
Il ne pense jamais à rien.
Il ne pense plus jamais à personne.
Il ne va jamais nulle part.
Il ne va plus nulle part.
Il ne va plus jamais nulle part.
Plus personne n'a soif.
Il n'a plus ni amis ni parents.

3. Shortened negations such as:

Elle parle français, mais moi pas.
Elle parle français, mais pas moi.
Elle parle français, mais moi non.

Elle ne parle pas français, mais lui si.

Faut-il du poivre?	Non, pas de poivre.
Allez-vous souvent au théâtre?	Non, jamais.
Sont-ils déjà ici?	Non, pas encore.
Voulez-vous quelque chose?	Non, rien.
Est-ce que la bière et le vin sont frais?	La bière, oui, mais pas le vin.
Voulez-vous encore du café?	Merci, plus de café.
Servez-vous souvent des épinards?	Non, jamais d'épinards.
Y a-t-il quelqu'un de nouveau?	Non, personne de nouveau.
Voulez-vous du thé ou du café?	Merci, ni thé ni café.
Etes-vous encore fatigué?	Non, plus maintenant.
Allez-vous quelque part?	Non, nulle part.

4. Constructions with *ni:*

Il ne se lave ni ne se rase.
Il ne chante ni ne danse ni ne joue aux cartes.

Ils n'ont rien lu ni rien écrit.
Il n'a ni dormi ni ne s'est reposé.
Ni Jean ni Marie ne sont ici.
Ni Pierre ni Paul ne sera le chef.
Ni toi ni moi n'irons à Paris.
Je ne vais ni manger ni boire ni danser.
Il ne boit ni de la bière ni du vin; il boit de l'eau.
Je ne mange plus de pain ni de gâteaux.

5. Constructions with *chose, quelque chose, rien, quelqu'un:*

Voulez-vous autre chose?
Quelque chose a de l'importance pour lui.
Rien n'a d'importance pour lui.
Je travaille pour rien.
Il est impossible de rien voir.
Je ne travaille pas pour rien.
Ce n'est pas rien.
Je n'ai pas besoin de quelqu'un; j'ai besoin de quelque chose.

6. This construction with *jamais (ever):*

Lui avez-vous jamais parlé?

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. The students pretend that they go to a restaurant. The conversation could include choosing a restaurant, asking the waiter to make suggestions, ordering, making comments about the quality of the food and beverages, asking for the check and deciding how big a tip should be left.

2. The students make up short conversations (3 or 4 sentences) using the negative structures they have been taught in Unit 16. Example:

-Vas-tu au bal des anciennes étudiantes?
-Non, je ne peux pas aller au bal parce que je n'ai ni robe ni chaussures neuves.
-Ne peux-tu pas emprunter tout ça à Jeanne?
-Non, je ne veux rien emprunter. Je préfère rester à la maison.

These other themes could be used:

jouer de la musique autre part, parler de quelqu'un de célèbre, essayer quelque chose de nouveau, s'intéresser à quelque chose, suivre l'autre route, lire des romans, peindre le salon en bleu, craindre quelqu'un, tout croire, courir partout, inviter quelqu'un d'important, se plaindre de quelqu'un, se souvenir de tout le monde, acheter quelque chose de bon à manger, dire quelque chose d'intéressant, essayer de visiter tous les monuments en deux jours, parler des mauvaises nouvelles, acheter une brosse à dents neuve, oublier la pâte dentifrice, coudre un bouton noir, permettre à Jean de conduire la voiture neuve, mentir encore une fois, punir les enfants méchants, suivre un cours de géographie, salir la salle de classe, se moquer de quelque chose.

3. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-42)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. éteindre, craindre 2. peigner, peindre 3. chat, méchant 4. repas, colère
5. jambe, maman 6. colère, musique 7. parent, dent

2. Add the correct preposition:

1. Il craint __ savoir la vérité. 2. Nous allons peindre la maison __ blanc. 3. Je ne peux pas permettre __ Jeanne __ sortir seule. 4. J'entends les enfants __ jouer dehors. 5. Il ne faut pas mentir __ Marguerite. 6. Ne promettez pas __ Suzanne __ rester. 7. Nous manquons __ pain. 8. Elle se sert __ la machine __ coudre.

3. Write the *je* form and the *vous* form of the following verbs:

1. punir 2. mentir 3. promettre 4. coudre 5. suivre 6. éteindre 7. croire

4. Transpose into French:

1. Paint the house green. 2. All the dishes are dirty. 3. All the news is bad. 4. My legs hurt. 5. Ann misses you. 6. We are going to be short of money. 7. Several books are missing. 8. Don't come back here.

TEST
(whole unit)

1. Transpose into French:

1. Nobody wants dessert. 2. He loves somebody else. 3. Try not to say anything. 4. We cannot buy coffee anywhere. 5. Nothing else is true. 6. It is no longer possible to buy wood. 7. I never complain about the food of the college. 8. There isn't any snow in the mountains yet. 9. I am sorry I no longer have any friends (m.). 10. You have something to do and so do I. 11. I am no longer taking seven courses and neither is he.

2. Dictation:

1. Nous manquons de tout. 2. Je ne veux pas porter de faux bijoux. 3. Les jours se suivent et ne se ressemblent pas. 4. Nous ne pouvons pas descendre la malle en fer.

3. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false.

1. L'eau éteint le feu. 2. Il y a du sel dans l'eau de mer. 3. Les enfants ne posent jamais de questions.

4. This section is designed to test your fluency. You will have 12 seconds to write your answer. Shift these sentences to the *ne...ni...ni* construction:

1. J'ai besoin de sel et de poivre. 2. C'est du vin ou de la bière. 3. Je sers du lait et de l'eau. 4. Tu te moques des Anglais et des Américains. 5. Il aime le café et le thé. 6. Je vais me laver et me raser.

17

FRAME ANALYSIS

frame 4: We teach *je vais chez le coiffeur. Je vais au coiffeur* is not considered acceptable by most cultivated persons (see Grevisse, *Le Bon Usage*, par. 916.7).

frame 5: We do not teach *j'ai mal au cœur (I feel nauseated).*

frame 8: In FC, we do not mention the intricate rules which govern the gender of the adjective used with *gens*. We use only sentences where the adjective must be masculine or where there is a common form for the masculine and the feminine.

frame 12: *Assister* sometimes does mean *to assist*. This secondary meaning can be taught after FC is completed.

frame 13: We do not teach *il se trouve beau, intelligent,* etc.

frame 18: We do not teach *je souffre des yeux, des jambes,* etc.

frame 20: We do not teach *sourire de quelque chose.*

frame 23: Most students have great difficulty avoiding the incorrect *l'histoire s'agit de Paul.

frame 29: We do not teach *le docteur défend le vin à Pierre.*

frame 31: We do not teach *il se rend malheureux.*

frame 33: We do not teach *vivre de (il vit d'amour et d'eau fraîche).*

frame 35: We do not teach *noun + seul (une femme seule).*

frame 44: English, with its basic word *only*, can express the concept of limitation with more flexibility than French. *Only* can be placed directly before the word you want to modify:

Only I want to speak French.
I want only to speak French.
I want to speak only French.

Only he is tired.
He is only tired, not sick.

Seulement is not used to modify a personal subject pronoun. Other constructions (not taught in FC) are used: *Moi seul veux parler français, lui seul est fatigué, il est le seul à être fatigué,* etc.

frame 46: *Ne...que* cannot modify a subject (noun or pronoun) or a verb in a simple tense. Other constructions (not taught in FC) must be used:

(ne...que + je) travaille	Il n'y a que moi qui travaille.
(ne...que + les orgueilleux) réussissent	Ne réussissent que les orgueilleux.
je (ne...que + travaille)	Je ne fais que travailler.

Ne...que can be used in an infinitive construction; it does in fact allow the expression of subtler shades of meaning than *seulement:*

Il n'apprend qu'à fumer ici (the only thing he learns here is to smoke).
Il n'apprend à fumer qu'ici (the only place where he learns to smoke is here).
Il apprend à ne fumer qu'ici (he is learning that the only place where he may smoke is here).

However, this use of *ne...que* presents so many difficulties (position of *ne* and *que*) that we prefer not to teach it in FC. The students use *seulement.*

The combination of *que* with a following /k/ is usually avoided:

Il ne rit que quand il est ici.
Je ne lui dirai que que vous êtes là.

In literary usage, the *pas* of *ne...pas* is sometimes omitted; when this occurs, care should be taken not to confuse *ne...que* meaning *only* with *ne...que* representing *ne + conjunction* (not taught in FC): *je ne sais que vous dire (I don't know what to tell you).*

frame 51: Another way to present this construction is to add *que* to *ne...plus:*

Il n'a plus deux dollars (he had two dollars before, but not anymore).
Il n'a plus que deux dollars (he had more than two dollars, but he has only two dollars left now).

The students must pay particular attention to the cases where the change of meaning is signaled only by the addition of a single /k/ sound:

Je ne crois plus Jean.	ʒənkrwaplyʒɑ̃	I don't believe John any more.
Je ne crois plus que Jean.	ʒənkrwaplykʒɑ̃	I believe only John now.

The construction *ne...plus que* is very frequent and we believe it should be included in a basic course. The students might have to be warned against equating *seulement* with *que,* which would lead to the opposite meaning:

Je n'ai plus que deux amis.	I have only two friends left.
Je n'ai plus seulement deux amis.	I no longer have only two friends.

frame 54: *Rien* is also occasionally used in sentences referring to persons; since this use is considered neglected by most cultured speakers, we do not teach it in FC:

Je n'ai rien que des amis.
Je n'ai rien que Jean comme ami.
Rien que nous deux (often used in songs).

frame 58: The students tend to confuse the interrogative pattern of a non-pronominal verb with the imperative of a pronominal verb (refer to frames 83-84, Unit 10):

Ecrivez-vous une fois par semaine?	Ecrivez-vous une fois par semaine.
N'écrivez-vous qu'une fois par semaine?	Ne vous écrivez qu'une fois par semaine.

frame 65: In the drills, we do not use sentences of the type *il ne va arriver qu'en septembre, il ne se lève qu'à sept heures,* where *ne...que* means *not until.*

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. The students try to describe what they do at home, at school, etc., using *ne...que* in as many sentences as possible. Examples: *je ne dors que six heures, je ne prends qu'un bain par semaine, je ne*

mange que du pain et du beurre pour le petit déjeuner.

2. Recordings of sound effects can be played; the students try to identify them. Examples: *il se sert de la machine à laver, il a sommeil (yawning), il coupe du bois, il se sert d'une machine à coudre, il est trois heures, nous sommes au restaurant, les clefs tombent, il répond au téléphone, il fait de l'orage, il joue au tennis, il crie, le cheval court, nous sommes dans un magasin.*

3. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-43)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. apercevoir, apercevons 2. chaussette, chose 3. chaussette, chose 4. cueillir, cœur
5. dollar, personne 6. feuille, courageux 7. franchement, franchement

2. Add the correct preposition:

1. Ça aide les étudiants ___ comprendre. 2. Nous souffrons ___ ne pas savoir la vérité.
3. Riez-vous ___ Jean? 4. Il faut assister ___ toutes les classes. 5. Il ne s'aperçoit ___ rien.
6. Je vais défendre ___ Marie ___ sortir. 7. Il ne s'agit pas ___ la maison.

3. Give the first person singular and the third person plural of these verbs:

1. vivre 2. apercevoir 3. cueillir 4. valoir

4. Dictation:

1. Il faut penser à tout avant d'agir. 2. Il ne va pas s'agir d'argent. 3. Les petits pays se défendent facilement. 4. Le tabac ne vaut rien.

5. Transpose into French:

1. Cover the typewriter before leaving. 2. I don't notice anything. 3. I can't find anybody courageous. 4. Birds don't live long. 5. Help Mary pick some flowers. 6. Is a dollar really worth seven francs?

TEST
(whole unit)

1. Write these sentences in the negative:

1. Il n'y a que du beurre. 2. Vous n'avez que des amis.

2. You are going to hear four sentences read once at normal speed. Transpose them into English:

1. Je n'ai plus envie de rire. 2. Ne faut-il pas travailler pour vivre? 3. Les feuilles des arbres tombent en automne. 4. Dépêche-toi de finir tout le travail avant de partir en vacances.

3. Transpose into French using *seulement:*

1. He never writes; he only phones. 2. I am only going to shave. 3. Only two pages are missing.

4. Transpose into French (do not use *seulement*):

1. I attend only two courses. 2. I am not sick; I am only tired. 3. All she wears now is black

shoes. 4. Do you have only bad news? 5. She buys nothing but expensive furniture. 6. There are only old hotels over there. 7. I eat eggs only in the morning. 8. She has only a few hours left to live. 9. We are short of neither time nor money. 10. I hope I am no longer in Canada in the spring.

5. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Les hommes ont deux yeux. 2. Les chaussettes blanches se salissent facilement. 3. On peut emprunter de l'argent à la banque. 4. Vous réussirez facilement à l'examen si vous n'assistez pas aux classes.

6. This section is designed to test your fluency. You will have 12 seconds to write your answer. Add *ne...que* to these sentences and write them:

1. Je bois du café italien. 2. Il pleut en hiver. 3. Lave-toi le visage. 4. J'ai mal au bras droit. 5. Cueilles-tu des fleurs rouges? 6. Servez-vous de papier bleu.

18

FRAME ANALYSIS

frames 24, 25: It may be useful to point out that in some contexts these verbs may be a combination of *venir, aller + chercher (look for).*

frame 26: *Penser + direct object* is used without a formal presentation (sentences 14, page 31, and 14, page 36).

frame 28: We do not teach *il me faut deux heures, ça prend deux heures, ça me prend deux heures.*

frame 34: We do not use *quel/quelle/quels/quelles + hiatus word.*

frame 43: This guideline does not work with questions such as *What is your book (a novel, a detective story)?* The French equivalent is *Qu'est votre livre?,* but such sentences are very rare.

frame 45: We do not teach the use of *d'autre, de nouveau,* etc:

Qu'est-ce qui réussit?	Quoi d'autre réussit?
Que voulez-vous?	Quoi d'autre voulez-vous? *or* Que voulez-vous d'autre?
A quoi pensez-vous?	A quoi d'autre pensez-vous?

Some impersonal verbs present a problem. We hear *Que manque-t-il?, Qu'arrive-t-il?, Que reste-t-il?* as well as *Qu'est-ce qui manque?, Qu'est-ce qui arrive?, Qu'est-ce qui reste?* In FC, we teach the forms with *il* except with *arrive* where we use both (the student is cued). See sentences 8, 12 on page 43 and 57, 96 on page 45.

frame 47: We do not teach the alternate form *Qui est-ce qui est ici?*

We do not teach the combinations with *d'autre, de nouveau,* etc:

Qui est ici?	Qui d'autre est ici?	(*d'autre* is not added to *qui est-ce qui*)
Qui voyez-vous?	Qui d'autre voyez-vous? *or*	Qui voyez-vous d'autre?
A qui pensez-vous?	A qui d'autre pensez-vous?	

For the use of the feminine and the plural with *qui* (*Qui est tombée morte? Qui sont les nouveaux professeurs?*), see Grevisse, *Le Bon Usage,* par. 571.

frame 51: The pattern with *combien de* has an alternate form (not taught in FC): *Combien de touristes américains vont-ils visiter Paris?* See Grevisse, *Le Bon Usage,* par. 186, B, 1°, 2.

frames 60-65: See the analysis given in Unit 27.

frame 67: The guideline we give in frame 67 is based upon this analysis:

1. The inversion with *ce, je* leads to many sentences which are rejected for reasons of euphony:

Qu'est-ce? (caisse)
Quel livre est-ce? (ivresse)
Qui a-ce été?
A qui mens-je? (mange)

It is true, however, that *Qui est-ce?, Qui suis-je?, Où suis-je?* are preferred by most people. Since the last two questions are infrequent, we teach the inversion pattern only with *Qui est-ce?*

2. With nouns, proper names, *ceci, cela* and other non-personal pronouns (*le mien, les nôtres, celui-ci, ceux-ci,* etc.), three patterns are in current use:

ECQ	(*Est-ce que*)	Combien est-ce que le pain coûte?
SVP	(*subject + verb + pronoun subject*)	Combien le pain coûte-t-il?
VS	(*verb + subject*)	Combien coûte le pain?

A fourth pattern (ECQ + VS) is occasionally found: *Qu'est-ce que diront vos amis?* See Grevisse, *Le Bon Usage,* par. 186, B, 1°, 6.

Each of the three basic patterns presents some difficulty:

a. The VS pattern and the *interrogative subject + verb* pattern may yield identical sentences:

Quelle femme aime Jean?	Which woman does John love?	Which woman loves John?
Qui connaît Jean?	Whom does John know?	Who knows John?
Lequel préfère Jean?	Which one does John prefer?	Which one prefers John?

b. The VS pattern is unacceptable in sentences of this type:

*Quand est Jean parti?
*Où conduit Pierre Jean?
*De qui est Jean l'élève?
*Pourquoi est Jean heureux?
*Comment est Jean tombé malade?
*Comment espèrent les étudiants réussir?

c. The SVP pattern is not used with *que, quoi.* These sentences are unacceptable:

*Que Marie veut-elle?
*A quoi Marie pense-t-elle?

d. The SVP pattern is generally avoided when the subject is long:

Comment les montagnes entre la France et l'Espagne s'appellent-elles?

e. French tends to avoid ending a question with a monosyllabic verb when the subject is a noun, a proper name, *ceci, cela* or another non-personal pronoun. The sentences on the left (VS pattern) are preferred to those on the right (ECQ pattern):

De quelle couleur est le mur?	De quelle couleur est-ce que le mur est?
A qui est ceci?	A qui est-ce que ceci est?
En quoi est la balle?	En quoi est-ce que la balle est?
Comment est la nourriture?	Comment est-ce que la nourriture est?
Où vont les vôtres?	Où est-ce que les vôtres vont?
A combien de kilomètres est l'école?	A combien de kilomètres est-ce que l'école est?

(note that French does not avoid ending a question with a monosyllabic verb when the subject is a personal pronoun: *Où est-ce qu'elle est?*)

3. With *ça, quelque chose, quelqu'un, rien, personne, tout, aucun,* the ECQ pattern is always acceptable. Examples:

Comment est-ce que ça s'appelle?
Pourquoi est-ce que personne ne vient?
Depuis quand est-ce que rien ne marche?

The VS and SVP patterns are often unacceptable:

*Pourquoi ne vient personne?
*Où tout va-t-il?

frame 68: The French equivalents of sentences such as these are not taught in FC:

Whose dress do you want?
Whose do you prefer?
Whose is for sale?

We do not teach distinctions such as these in FC:

A qui est ce livre?	De qui est ce livre?
A qui faut-il demander la permission?	La permission de qui faut-il demander?

In Unit 18, we teach only the most usual interrogative patterns. Many remain to be taught. Examples:

Combien veut-il d'argent?
Combien des livres de Jean voulez-vous?
Lesquels des livres cherches-tu?
Qui est-ce que toi et lui voyez?

In conversation, there are many abbreviated interrogative patterns. Examples:

Que faire?
Comment faire?

A quand la visite de Jean?
Combien le repas?

Nous sommes d'accord.
- D'accord sur quoi?

Vous devez rester ici.
- Pour voir qui?

Intensifiers are used (the most frequent are *ça, donc*):

Qui ça?
Où donc?
Quand donc voulez-vous partir?

There are many "ungrammatical" constructions which are used both in cultivated and neglected speech:

Quel livre vous voulez?
Vous allez revenir quel jour?
A qui c'est, ça?
Vous travaillez pour qui?
Ça coûte combien?
Combien ça coûte?
Il va répondre quoi?
Tu es ici depuis quand?

Nous sommes combien ici?
Un timbre à combien vous voulez?
Vous habitez où?

Jean, où va-t-il?
A quelle heure il vient, le facteur?

At some point in their training, the students will also have to be taught the patterns found in vulgar speech. Examples:

Où que tu vas?

Combien que ça coûte?

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. A student makes a statement and the other students ask all the questions which could have led to that statement. Example:

Robert va à Paris à pied demain matin.

Où va-t-il?
Comment va-t-il à Paris?
Qui va à Paris?
Quand va-t-il à Paris?

2. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST

(frames 1-33)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. photo, note 2. naturellement, professeur 3. nom, compter 4. au lieu de, couleur 5. prête, naître

2. Add the correct preposition:

1. Je suis prêt __ couper l'herbe. 2. Elle s'occupe __ la nourriture. 3. Ils sont lents __ comprendre. 4. Il faut deux heures ___ faire le travail. 5. Ne pensez plus __ Jean. 6. Je vais m'occuper __ répondre au téléphone. 7. Il ne faut pas penser ça __ Jacques.

3. Transpose into French:

1. It takes me an hour to go to school. 2. Come get the newspaper, please. 3. Be (fam.) very polite to everybody. 4. Count all the words up to there. 5. Don't burn your mouth. 6. It (n.) doesn't mean the same thing. 7. Everybody is born good. 8. Count (fam.) up to fifty.

TEST

(whole unit)

1. Indicate by *oui* or *non* whether these sentences contain a liaison:

1. Comment allez-vous venir? 2. Quand est-ce que Jean part? 3. Quand es-tu là? 4. Il travaille quand il est là-bas. 5. Comment allez-vous?

2. Write a question with a form of *quel*. Example:

Il faut regarder la carte de France.
Answer: Quelle carte faut-il regarder?

1. Le prénom de M. Dumont est Paul. 2. C'est la dernière leçon. 3. Elle passe les examens de français. 4. La craie est blanche. 5. Elle compte sur les nouveaux étudiants.

3. Change these sentences so that they will refer to a thing instead of a person:

1. Qui est de l'autre côté? 2. De qui est-ce que Marie s'occupe? 3. Qui viens-tu chercher?

4. Dictation (write each sentence in as many ways as possible):

1. Auquel pensez-vous? Auxquels pensez-vous? Auxquelles pensez-vous? 2. Desquels parlez-vous? Desquelles parlez-vous? 3. Quels élèves vont venir? Quelles élèves vont venir?

5. Transpose into French:

1. Which states are at war? 2. Here are three books; which one do you need? 3. What are the days of the week? 4. What hurts the eyes? 5. Where is she from? 6. Whose books are they? 7. She complains about not going anywhere. 8. I am here only (2) for three weeks. 9. How many French tourists come to the United States? 10. White wine must be drunk very cool. 11. Until when do you hope to stay here? 12. How long is the class going to last? 13. How long has she been over there? 14. How long does it take you to drive to Paris?

6. Replace the noun with *qui, qu'est-ce qui, que* or *quoi* and write the question. Example:

Le tabac n'est pas bon.	Answer: Qu'est-ce qui n'est pas bon?

1. C'est Jean. 2. Marie ne s'ennuie nulle part. 3. C'est du tabac. 4. Ceci est pour Hélène. 5. Ça ressemble à un monument. 6. Il veut des œufs. 7. Le papier brûle facilement. 8. Il aime Suzanne. 9. Elle prend les clefs.

7. You are going to hear five sentences read once at normal speed. Transpose them into English:

1. Ils savent très bien mentir. 2. Qui vas-tu envoyer chercher? 3. Il n'est pas facile de vivre sans argent. 4. Nous n'avons pas de nouvelles depuis des années. 5. Le président des Etats-Unis ne peut pas ouvrir tout son courrier lui-même.

8. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false.

1. Le Canada est au nord des Etats-Unis. 2. Les professeurs préfèrent ne pas avoir d'élèves paresseux. 3. Le soleil se couche à l'ouest. 4. Le cœur est à gauche. 5. Il est difficile de vivre sans argent.

9. This section is designed to test your fluency. You will have 12 seconds to write your answer. Write a question with a form of *lequel*. Example:

Quelle robe plaît à Jeanne?	Answer: Laquelle plaît à Jeanne?

1. A quelle jambe avez-vous mal? 2. A quels hommes pensez-vous? 3. De quel avion ne se sert-il pas? 4. Quel étudiant vient de recevoir un coup de téléphone?

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FRAME ANALYSIS

frame 3: Four pronunciations are heard for *août:* /u/, /au/, /ut/, /aut/. /aut/ is considered vulgar; /au/ is somewhat archaic (it is often used in folksongs); /u/ and /ut/ are both acceptable in contemporary speech, but /u/ seems to be more frequent.

frame 6: There is a tendency to capitalize the names of the months in dates *(le 12 Mars).*

frame 11: /ə/ is often dropped when the two consonant sounds are separable (see page 24:4). It is preferable in a basic course not to train the students to drop /ə/ in such cases.

frame 17: It may be useful to point out that the future endings *ai, as, a, ons, ez, ont* are the same as the endings of the present of *avoir: ai, as, a, avons, avez, ont.*

frame 20: The alternate spelling *je payerai* is disappearing.

frame 28: English uses the same tense, but French does not:

We will help him if he comes.	Nous l'aiderons s'il vient.
We will help him when he comes.	Nous l'aiderons quand il viendra.

frame 29: In FC, we do not present many of the special uses of the future tense. See Grevisse, *Le Bon Usage,* par. 731-734.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Review the pictures from the previous units and have the students give sentences in the future.

TEST
(whole unit)

1. Indicate whether the verb in these sentences is present or future:

   1. Vous pleurerez. 2. Nous mourons. 3. Vous courrez. 4. Nous tirons. 5. Vous mourrez.

2. Write these sentences shifting the verbs from the present tense to the future:

   1. Jean préfère rester. 2. Tu ne t'aperçois de rien. 3. Nous achetons du beurre. 4. Ça ne vaut rien. 5. Qui prennent-ils en photo? 6. Vous appelez le mauvais numéro. 7. Je m'habitue au bruit. 8. Ils paraissent fatigués. 9. Tu vois tout. 10. Je vais partout. 11. Vous asseyez-vous ensemble? 12. Que ne pouvons-nous pas faire? 13. Il ne pleut plus. 14. Cours-tu vite? 15. Que veut-elle? 16. Nous ne devons plus d'argent. 17. Que buvez-vous?

3. How many /r/ sounds are pronounced in:

   1. Je pourrai. 2. Je verrai. 3. Je courrai. 4. Je mourrai.

4. Transpose into French:

1. We will go to the post office if he needs stamps. 2. He will be hungry when he arrives. 3. I will leave when I am ready. 4. There is no school in the month of August.

5. You are going to hear five sentences read once at normal speed. Transpose them into English:

1. Il n'osera rien dire avant demain. 2. Tu auras mal à l'œil droit. 3. J'écrirai à la craie. 4. Les hommes sont toujours faciles à comprendre. 5. Elle se sent très fatiguée depuis quelques jours.

6. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Quatre et sept font douze. 2. Jeudi est le premier jour de la semaine. 3. Les enfants savent marcher quand ils naissent. 4. Le sommeil est nécessaire à la santé.

7. This section is designed to test your fluency. You will have 12 seconds to write your answer. Write these sentences shifting the verbs from the immediate future to the future:

1. Je vais cueillir des fleurs. 2. Ça va être une mauvaise année. 3. Vas-tu envoyer une lettre? 4. Ils vont devenir riches. 5. Il ne va pas faire beau. 6. Nous allons mourir de honte. 7. Il va falloir réussir. 8. Vous allez avoir douze ans.

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FRAME ANALYSIS

frame 3: The use of *progrès* in the singular is to be taught after FC is completed.

frame 5: *Fail* can be followed by an infinitive *(I failed to see him)*, but *échouer* cannot.

frame 21: *Haricots* is a hiatus word and does not allow the liaison or the fall of a preceding /ə/ in standard speech. However, /ə/ is occasionally dropped in cultivated speech: /œ̃kilodariko/ instead of /œ̃kilodəariko/.

frame 42: We do not teach the use of demonstrative or possessive adjectives + hiatus words.

frame 44: In careless French, *là* is often added for emphasis (no contrast of distance is meant): *Je ne peux pas m'habituer à ce temps-là.*

Là and *ci* are not normally added to a word other than a noun: **Je veux ce liv* [illegible] *eu-là.*

frame 48: We do not teach the use of possessive adjectives with *oncle, tante, père, mère, général, colonel,* etc. as forms of address. See Grevisse, *Le Bon Usage*, par. 425.

frame 54: This device cannot be used with an object noun: **Je vous donne ma permission à moi.* We would need to say something like *c'est moi qui vous donne la permission.*

We do not teach the use of *propre: C'est mon propre livre.*

frame 59: In FC, we do not teach sentences of this type:

Their noses are red (plural in English). Ils ont le nez rouge (singular in French).

Likewise, we do not teach:

They come with their wives. Ils viennent avec leur(s) femme(s).

This last point in discussed in Grevisse, *Le Bon Usage*, par. 431.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Recordings of sound effects can be played; the students try to identify them. Examples: *elle laisse tomber une assiette, elle tombe dans l'escalier, elle pousse les meubles, j'entends des gens courir dans la rue, nous entendons le bruit de la mer, il jette une balle contre le mur, j'éteins et j'allume la lumière, ils jouent aux cartes.*

2. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-41)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

   1. fier, étudier 2. rappelons, ciel 3. faute, bientôt 4. renoncer, clair 5. mince, bientôt 6. renoncer, permission 7. poche, morte

2. Add the correct preposition:

   1. Il échouera __ l'examen. 2. Nous renonçons __ tout. 3. Empêche les étudiants __ parler. 4. Je rêve __ partir pour toujours.

3. Dictation:

   1. Elle achètera une robe vert foncé. 2. Je ne me rappelle pas l'adresse de Jeanne. 3. Elle travaillera trop dur.

4. Transpose into French:

   1. Will he make progress in French? 2. How old is she now? 3. He won't be able to give up smoking. 4. You (fam.) must get rid of the old coins. 5. Try (fam.) to prevent the children from making noise.

TEST
(whole unit)

1. Write the sentences replacing the definite articles with demonstrative adjectives:

   1. Garde les clefs. 2. L'homme est trop vieux. 3. Les œufs sont frais. 4. Ne cueillez pas la fleur rouge. 5. Le dessert est bon.

2. Dictation (give as many spellings as possible for each sentence):

   1. Mon ancien ami est marié. Mon ancienne amie est mariée. 2. Leur avion arrive tard.

3. Il veut cette assiette. Il veut sept assiettes.

3. Transpose into French:

1. *These* gifts are expensive, but *those* gifts are cheap. 2. It is *his* key. 3. It is *her* fault. 4. Don't (fam.) forget to write your age. 5. It is neither my former address nor my new address. 6. We will try to get rid of our bad habits. 7. Your (fam.) mother is never in a hurry. 8. I will leave all my books in your office. 9. You will never obtain our permission to marry our daughter. 10. I am no longer interested in their ideas. 11. Don't (fam.) be afraid. It cannot be he. 12. His wife will get angry when she sees that.

4. You are going to hear five sentences read once at normal speed. Transpose them into English:

1. On ne peut pas plaire à tout le monde. 2. On n'a pas toujours raison de penser à soi. 3. Je ne peux pas continuer à m'occuper de tous ces petits détails-là. 4. Il est facile de ne pas se tromper quand on ne fait rien du tout. 5. Ma nièce sait toute la vérité seulement depuis ce matin.

5. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Les gens tristes rient beaucoup. 2. Quand il neige, le ciel est bleu. 3. Tous les enfants ressemblent à leur père. 4. Les parents sont fiers quand leurs enfants échouent à leurs examens.

6. This section is designed to test your fluency. You will have 12 seconds to write your answer. Imitate this model:

Je me souviens du roman. Answer: Je me souviens de ce roman.

1. Il ne se servira pas des machines neuves. 2. Penses-tu aux étudiants? 3. Appuyez-vous contre la table. 4. As-tu besoin du nouveau livre? 5. Que pensez-vous de la nouvelle pièce? 6. Je n'obéirai pas à la loi.

21

FRAME ANALYSIS

We have considerably simplified the presentation of the numerical system (the simplifications can be seen by comparing FC with the analysis given on pages 42-46).

frame 3: In the Middle Ages, French hesitated between the decimal system and the vicenary system (*deux-vingts, trois-vingts, quatre-vingts*, etc. = *two score, three score, four score*, etc.). The decimal system imposed itself except in the case of *quatre-vingts* and *quatre-vingt-dix*.

frame 6: In English, some numbers can be expressed by thousands or by hundreds: *two thousand five hundred/twenty-five hundred*. In French, there is a choice only between 1 100 and 1 999 (in numbers above 1 999, the numbers must be expressed in thousands): *mille cent vingt-neuf/onze cent vingt-neuf*. In FC, we teach only the forms expressed in thousands.

frame 8: 1001 also uses *et* in old expressions such as *Les Contes des Mille et Une Nuits* (not taught in FC).

frame 20: We do not mention that *un* can be a hiatus word and we do not use any expression where it must be used as a hiatus word.

frame 21: We do not teach *un million (milliard) et demi de francs.*

frame 23: The spelling *mil* used to be required for dates of the Christian era over 1000 and under 2000. The spelling *mille* was authorized by the *Arrêté du 26 février 1901* and is now being used by most people.

frames 24-27: The *Arrêté du 26 février 1901* permits many simplifications in these complex rules, but we do not apply them because - with the exception of *mil/mille* - they have not been adopted by any writers, printers, etc.

frame 28: It was in 1935 that the French government ordered the use of spaces; until then, periods had been used: 153.749.878 dollars. Some people and newspapers are still using the old system.

frame 30: We do not use *second, quatre-vingtième,* ordinal numbers corresponding to multiples of *100, millionième, milliardième.*

frame 33: Ordinal numbers can also be written with the figure followed by a superscript *er (premier), ère (première),* or *e* (in other cases):

Le premier avril.	Le 1er avril.	La vingtième rue.	La 20^{e} rue.
La première fois.	La 1ère fois.	La cinquième république.	La V^{e} république.
Le deuxième jour.	Le 2^{e} jour.		

frame 45: When a fraction (such as *la moitié*) or a noun expressing quantity (such as *douzaine*) is followed by a plural noun, the verb can be singular or plural (see Grevisse, *Le Bon Usage,* par. 806.3). In FC, we use the plural:

La moitié des étudiants sont partis.

Une vingtaine de mes amis sont ici.

frame 51: We do not teach the alternate expression *quelle est votre pointure?*

frame 52: We do not teach *environ: il a environ trente ans, ça coûte environ dix dollars.*

frame 53: We do not teach *vers* with dates: *vers 1900.*

frame 61: We do not use sentences with *Noël* in the feminine.

frame 66: We do not teach any of these abbreviations:

gramme	g	mètre	m	kilomètre	km	heure	h
kilogramme	kg	centimètre	cm	50 francs	50 F	minute	mn

frame 69: There is some disagreement about the spelling of *midi et demi(e)* and *minuit et demi(e)* (see Grevisse, *Le Bon Usage,* par. 387).

frame 71: In FC, we do not mention the use of the twenty-four hour scale in transportation schedules, theaters, radio, television, etc.

The forms *(deux) heures un quart* and *(deux) heures moins un quart* are becoming archaic.

We do not teach the use of these expressions: *je partirai à la demie, il arrivera au quart.*

frame 75: In FC, we do not teach that dates are abbreviated differently in France and in the U.S.:

Le 12 juin 1969   6/12/69 (U.S.)   12/6/69 (France)

frame 77: We do not teach *en quel siècle sommes-nous?/nous sommes au vingtième siècle.*

We teach only *nous sommes le 10 juin,* not *c'est le 10 juin.*

frame 79: We do not teach *elle a 300 mètres de haut, de long, de large* because this construction is not possible with *profond* and *épais*.

frame 81: We do not present contrasts such as *la cigarette est tombée à quelques mètres de moi/ la cigarette est tombée quelques mètres plus loin.*

frame 85: *Huitaine* is a hiatus word, but the /ə/ of *une* is dropped; we do not use *la huitaine.*

frame 87: An exception (not taught in FC) is *les dernières vingt-quatre heures* (where *vingt-quatre heures* is in fact a compound noun equivalent to *journée*).

There are many constructions and idiomatic expressions with numbers which remain to be taught after FC is completed. Here are some of them:

Ça coûte dans les dix dollars.
Il a dans les trente ans.
Il est dans la trentaine.
Je rendrai l'argent à un dollar près.
Mesurez la table à un centimètre près.
Il partira vers les deux heures.
Il partira sur les deux heures.
J'ai quelque mille francs.
Il a près de dix dollars.
Il va sur ses quatre ans.
Cela coûte cent dollars et quelques.
L'examen durera deux bonnes heures.
Il arrivera d'ici deux ou trois jours.
Nous trois, nous viendrons ce soir.

C'est pour vous quatre.
Nous irons là-bas, tous les deux.
Il vient tous les trois jours.
Le combien sommes-nous aujourd'hui?
Le combien êtes-vous dans la classe?
Il viendra dans huit (quinze) jours.
Une huitaine (quinzaine) de jours.
D'aujourd'hui en huit (quinze).
Quelle température fait-il?
Il fait quinze degrés.
Les œufs coûtent un franc (la) pièce.
J'en ai vu trente-six chandelles.
Il est mort pendant la guerre de 14.
Ça coûte dans les trois mille six.

Although the forms *septante, octante, huitante, nonante* are practically dead in France, they continue in use in parts of Belgium, Switzerland and Canada; they should be mentioned to the students for comprehension purposes.

The fact that many French people write the figures 1, 5, 7 in a way that Americans find difficult to read is mentioned in *Active French: Dialogues*.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. For practice with interrogative patterns and numbers, the students can ask each other questions such as these:

Combien de jours y a-t-il dans une semaine? Quel âge avez-vous? A quelle heure vous levez-vous le dimanche? Combien de mois y a-t-il dans une année? Combien de portes y a-t-il dans votre maison? Combien de chaises avons-nous? Combien de fenêtres avez-vous dans votre chambre? Quel âge est-ce que vos grand-mères et vos grands-pères ont? Combien de pages devrez-vous étudier demain?

Quels sont les sept jours de la semaine? Combien d'heures y a-t-il dans un jour? Combien de jours y a-t-il dans une année? A quelle heure vous couchez-vous le samedi? Combien de tableaux y a-t-il dans la classe? Combien de semaines y a-t-il dans une année? A quelle heure est-ce que le soleil se lève? Combien d'étudiants y a-t-il dans votre cours de français? Quel âge est-ce que votre père a? A quelle heure vous lèverez-vous samedi prochain? Quels sont les douze mois de l'année? Combien d'heures est-ce que le jour dure le vingt-deux décembre? Combien d'étudiants sont fiancés ici? A quelle heure vous levez-vous les jours de classe? Combien de robes rouges avez-vous? Quel jour serons-nous dans dix jours? A quelle heure est-ce que le soleil se couche? Nous étudions la vingt et unième leçon; quelle leçon étudierons-nous la semaine prochaine? Quelle est la longueur de votre salon? Combien pesez-vous? Quelle est l'épaisseur des murs de la classe? Quelle heure avez-vous à votre montre? A quel étage habitez-vous? Quelle est la largeur de votre salle de bains? Combien mesurez-vous? Comment s'appelle le sixième mois de l'année? Quelle est la hauteur des arbres près de votre maison? Quelle est la profondeur de la Seine à Paris? Du combien chaussez-vous? Dans quelle rue habitez-vous? Du combien faites-vous quand vous conduisez? Combien dépensez-vous pour votre nourriture? Combien d'heures par jour travaillez-vous? Combien de kilomètres à pied faites-vous tous les jours? Combien est-ce que la maison de vos parents coûte? Combien de bouteilles de vin faut-il acheter pour dimanche? En combien de morceaux faut-il couper le gâteau? A combien de kilomètres de l'école habitez-vous? Vers quelle heure est-ce que l'avion de Philadelphie part? Combien est-ce que la viande coûte? Combien de frères (sœurs) avez-vous? Combien de minutes mettez-vous pour arriver à l'école? Combien êtes-vous dans votre cours d'histoire? Combien de jours passez-vous chez votre grand-mère pendant les vacances de Noël? Est-il déjà midi? Est-ce que les enfants s'ennuient le dimanche? A combien de kilomètres de Paris sommes-nous? Combien de minutes d'avance est-ce que le train de Lyon a? Combien d'heures de retard est-ce que le bateau a? De combien est-ce que votre montre retarde? De combien est-ce que votre montre avance? A quel numéro habitez-vous? Quelle note aurez-vous à l'examen? etc.

2. Ask the students to solve these problems and explain how they arrived at their solutions:

J'ai 18 ans et mon père a 58 ans. Quand est-ce que mon père aura trois fois mon âge?

Robert part de son village à bicyclette à midi; il fait 20 km à l'heure. Jean part de son village en voiture à une heure de l'après-midi; il fait 60 km à l'heure. Il y a 100 km entre les deux villages. Où est-ce que Jean et Robert vont se rencontrer? A quelle heure?

Le premier mars, le soleil se lève à 6h 36mn et se couche à 5h 32mn. Le premier avril, il se lève à 5h 51mn et se couche à 6h 19mn. Combien de minutes est-ce que le jour gagne pendant le mois de mars?

Je travaille six jours par semaine. Quand je dépense 52 F par jour, je dois emprunter 46 F pour pouvoir finir la semaine. Combien est-ce que je gagne par jour?

3. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST

(Pronunciation - frames 1-20)

Indicate what should be pronounced at the points underlined in the following sentences:

1. no consonant sound
2. /s/ sound
3. /z/ sound
4. /f/ sound
5. /v/ sound
6. /k/ sound
7. /t/ sound
8. /n/ sound

1. six mille francs
2. vingt heures
3. dix enfants
4. cent un
5. cinq oiseaux
6. huit francs
7. neuf heures
8. dix millions
9. neuf garçons
10. neuf enfants
11. vingt-huit
12. deux autres journaux
13. quatre cents Italiens
14. il est onze heures
15. cinq cents dollars
16. quatre-vingt-un
17. huit mille francs
18. cent autres avions
19. vingt et une heures
20. en huit heures
21. quatre-vingt-huit
22. six anciens étudiants
23. cent et vingt font cent vingt
24. quatre-vingts autres personnes
25. six fois dix font soixante
26. six fois dix font soixante
27. six fois dix font soixante
28. cinq et huit font treize
29. cinq et huit font treize
30. six et neuf font quinze
31. six et neuf font quinze

TEST
(frames 1-31)

1. Spell out these numbers:

1. 1000000 2. 120 3. 1070 4. 31857 5. 1091388 6. 1176819685

2. Transpose into French (spell out all the numbers):

1. It (n.) will last one billion years. 2. They (f.) will spend 2,500,000 francs. 3. There are 500,000,000 children. 4. This piece of furniture costs 80 dollars. 5. It (f.) has been here since 1800. 6. It is the hundredth year. 7. We live in the ninth house on the left. 8. It is my fifty-first book. 9. We are going to meet for the fifth time. 10. This airplane is going to take its one thousandth trip. 11. First he must keep quiet.

TEST
(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. longueur, largeur 2. mesurer, épaisseur 3. tiers, mètre 4. gramme, femme
5. prochain, centime 6. nombre, profondeur 7. troisièmement, vers

2. Dictation:

1. Nous préférons rester assis ici. 2. Je ne mange pas du riz très souvent. 3. Si tout va bien, je verrai Paul à Noël. 4. Tu dois t'habituer à ne plus parler anglais. 5. A quatre-vingts ans, on a souvent les cheveux blancs. 6. Ils construiront cette nouvelle école à sept kilomètres d'ici.

3. Transpose into French (spell out all numbers):

1. Two thirds of our students (m.) will leave on August 21st. 2. Don't drink half the bottle. 3. I take a size 6 (40) shoe. 4. He will arrive on June 1st about midnight. 5. They (m.) will work until two thirty. 6. Which day is it? 7. Apples cost three francs a kilo. 8. Don't stay in the middle of the river. 9. The bus is a quarter of an hour late. 10. My watch is a few minutes fast. 11. It is 12:30 PM. 12. I have a French lesson every Tuesday evening. 13. Is it already 11:00 PM? 14. How deep is the river? 15. It is three meters deep. 16. There has just been a new accident a few kilometers from here. 17. I cannot come next Sunday; I will come the following Sunday. 18. What is the number of Frenchmen in England? 19. I feel like not attending the Russian class any more. 20. I don't like his last two books. 21. He is about thirty (two ways).

22. I am going to complain thousands of times. 23. It is 2:05, 10:30, 9:15 AM, 1:45 PM, 6:50 PM.

4. You are going to hear five sentences read once at normal speed. Transpose them into English:

1. Nous sommes au siècle des machines. 2. Deux hommes sur trois ont tort de se marier. 3. Louise n'achète que des choses de deuxième qualité. 4. Je commence à faire des progrès dans ces deux cours-là. 5. Pourras-tu répondre à toutes les lettres aujourd'hui même?

5. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Nous sommes au vingtième siècle. 2. Il est difficile de dire la vérité à tout le monde. 3. L'été est une des quatre saisons. 4. Il y a quinze minutes dans un quart d'heure.

6. This section is designed to test your fluency. You will have a limited amount of time to write your answer. You will hear six statements containing numbers. Write the questions that asked for those numbers:

1. Il a trente ans (9 seconds). 2. Je me lève à huit heures (13 seconds). 3. J'habite à trois kilomètres d'ici (17 seconds). 4. Ma montre avance de deux minutes (20 seconds). 5. Il y a seize étudiants dans cette classe (19 seconds). 6. Je chausse du trente-huit (12 seconds).

22

FRAME ANALYSIS

frame 1: We use the term *pronoun* although a pronoun can replace not only a noun, but also an infinitive, an adjective, a phrase, or a subordinate clause. Examples:

Il voit Marie.	Il la voit.	Il est triste de ne pas vous voir.	Il en est triste.
Je tiens à venir.	J'y tiens.	Il ne sait pas quand il viendra.	Il ne le sait pas.
Tu parais fatigué.	Tu le parais.		

There are cases in English where the noun and the pronoun do not occupy the same position: *I ran up the flag/I ran it up.*

frame 4: In sub-standard French, *se rappeler* is in the process of replacing *se souvenir*. The problem posed by the fact that the first and second person object pronouns cannot be used with *se rappeler (*il se me/te/nous/vous rappelle)* has been solved by creating the verb **se rappeler de: il se rappelle de moi, de toi,* etc. This construction is still considered not acceptable by most cultured speakers, but it is spreading and some grammarians predict that it will become acceptable within a relatively short time. See Grevisse, *Le Bon Usage*, par. 599, remark 18. In FC, we teach *se rappeler + le, la, les;* we do not mention the restrictions about *me, te, nous, vous.*

Other non-pronominal verbs which retain *à* are: *aller, arriver, avoir affaire, avoir recours, courir, faire appel, rêver, songer, venir.*

Aller à, arriver à, venir à retain *à* only when used in their proper meaning (expressing physical movement). When they are used with a figurative meaning, the preposition is dropped:

Une idée lui est venue.	La robe lui va bien.
Cette joie franche qui lui venait...	La robe lui arrive au genou.

Etre à retains the preposition when it indicates these meanings:

possession:	La robe est à Marie.	La robe est à elle.
to be somebody's turn:	C'est à Jean de jouer.	C'est à lui de jouer.
to be up to somebody:	C'est à Jean de décider.	C'est à lui de décider.

In other cases, it drops the preposition:

Vous êtes très sympathique à Marie.	Vous lui êtes très sympathique.

Putting the *en* and *y* of location in categories 4 and 5 is a simplification for FC. *J'en viens, j'y vais* can be changed to *je viens de là, je vais là,* but *j'en parle, j'y pense* cannot.

frame 20: In old French and until the seventeenth century, it was customary to place the pronouns (except the stress pronouns) before the first verb. Many modern writers still prefer this syntax: *Ils la peuvent apercevoir* (for more examples, see L. C. Harmer, *The French Language Today,* page 237).

Placing the object pronoun between the two parts of the negation is another archaism still widespread in literary language: *je ne peux pas n'y point songer, j'avoue n'y rien comprendre.* Camus even puts it in Meursault's mouth: *J'essaie de n'y plus penser.*

We mentioned in Unit 11 that both *je regarde passer les trains* and *je regarde les trains passer* are heard. Only one form is used with the object pronoun: *je les regarde passer.*

The French do not always agree on the position of the object pronouns when the finite verb and the infinitive each have an object noun *(je laisse les enfants voir le film).* See Grevisse, *Le Bon Usage,* par. 483, 4°, N.B. (not taught in FC).

GENERAL CONSIDERATIONS

In this section, we are going to explore some of the problems which create much difficulty for American students trying to learn French. This analysis will also explain why we have made so many simplifications in FC.

Infinitive replacement

Some infinitives can be replaced by a pronoun: *elle se moque d'être en retard/elle s'en moque.* We do not teach this transformation to our students because it is possible only in some cases and it does not seem to follow a logical pattern:

1. Among the verbs which allow a following infinitive to be replaced with a pronoun, these distinctions can be made:

a. Some verbs use the same pronouns as those used with a noun object: *le* when there is no prepositional link, *en* when the preposition is *de, y* when the preposition is *à.* Some of these verbs are: *pouvoir, vouloir, falloir, espérer, s'amuser à, tenir à, s'intéresser à, s'habituer à, renoncer à, penser à, se moquer de, se passer de, avoir peur de, souffrir de, s'empêcher de, s'excuser de, avoir envie de,* *parler de, se plaindre de, avoir l'habitude de.* Examples:

Je veux réussir.	Je le veux.
Il faut réussir.	Il le faut.
J'espère réussir.	Je l'espère.
Je ne peux pas m'empêcher de parler.	Je ne peux pas m'en empêcher.
Je me plains d'avoir froid.	Je m'en plains.
Je souffre de ne pas le voir.	J'en souffre.
J'ai l'habitude de me lever tôt.	J'en ai l'habitude.
Je m'habitue à me lever tôt.	Je m'y habitue.
Je renonce à comprendre.	J'y renonce.

b. Some verbs requiring the preposition *de* before an infinitive use *le* instead of *en*. Some of these verbs are: *craindre de, défendre de, demander de, oublier de, promettre de, regretter de.* Examples:

Je regrette d'être en retard.	Je le regrette.
N'oubliez pas de venir.	Ne l'oubliez pas.
Je crains de ne pas comprendre.	Je le crains.
Je promets de rester.	Je le promets.
Dites-lui de venir.	Dites-le-lui.

c. The verb *manquer de* uses *y* instead of *en:*

Ne manquez pas de nous écrire.	Je n'y manquerai pas.

Some of the verbs above also allow the infinitive to be dropped without a pronoun replacement. There does not seem to be any explanation for the fact that some verbs are allowed to do this while others are not:

Voulez-vous bien rester ici?	Oui, je veux bien.
Pouvez-vous sortir?	Oui, je peux.
Vous habituez-vous à vous lever tôt?	Oui, je m'habitue.
Vous excusez-vous d'être en retard?	Oui, je m'excuse.
Faut-il sortir?	*Oui, il faut.
Tenez-vous à rester ici?	*Oui, je tiens.
Vous moquez-vous d'être en retard?	*Oui, je me moque.
Avez-vous envie de partir?	*Oui, j'ai envie.

2. There are some verbs that do not allow a following infinitive to be replaced with a pronoun. Among them we find: *aimer, savoir, apprendre à, commencer à, continuer à, s'agir de, avoir besoin de, choisir de, se dépêcher de, essayer de, faire semblant de, finir de.* Examples:

Savez-vous jouer au bridge?	*Non, je ne le sais pas.
Aimez-vous parler français?	*Oui, je l'aime.
J'apprends à conduire.	*J'y apprends.
Il commence à comprendre.	*Il y commence.
Il continue à lire.	*Il y continue.
Je me dépêche de finir.	*Je m'en dépêche.
Il s'agit de découvrir la vérité.	*Il s'en agit.

Some of the verbs above allow the infinitive to be dropped altogether, but others, for no apparent reason, do not:

Savez-vous jouer au bridge?	Non, je ne sais pas.
Avez-vous fini de travailler?	Oui, j'ai fini.
Aimez-vous parler français?	*Oui, j'aime.
S'agit-il de découvrir la vérité?	*Oui, il s'agit.

Inanimate pronouns

In frame 4, we teach our students to use the inanimate pronouns *en* and *y*. We do not mention what happens with prepositions such as *par, pour, sans,* because French does not have inanimate pronouns for these cases. This absence of pronouns does not constitute a problem for the French, because they have developed other means of expression and are not even aware of this gap. However, it does constitute a serious problem for our English-speaking students because, in their attempts to express the equivalent of a sentence like *I climbed on it,* they look for something which does not exist and are likely to make errors.

French uses these alternate means of expression:

1. When the preposition is *dans, sur, sous,* one can use the corresponding adverbs *dedans, dessus, dessous.* Examples:

Monte-t-il sur la chaise?	Oui, il monte dessus.

Ça, c'est la caisse. Le mouton que tu veux est dedans.

One of the difficulties is the conflict between the use of *y* of location and *dedans, dessous, dessus.* There are cases where one can use either *y* or the adverb:

Est-ce que le stylo est dans le tiroir?	Oui, il y est. *or* Oui, il est dedans.

There are cases where the use of the adverb is not acceptable (*y* is used):

Fait-il froid dans le nord de la France?	Oui, il y fait froid.
Dînons-nous dans ce restaurant?	Oui, nous y dînons.

And there are cases where the use of *y* is not acceptable (*dedans, dessus, dessous* are used):

Souffle-t-il sur sa soupe?	Oui, il souffle dessus.
Appuie-t-il sur le bouton?	Oui, il appuie dessus.
Cherche-t-il sous la table?	Oui, il cherche dessous.

2. Some prepositions (*après, avant, avec, contre, derrière, devant, pour, sans,* etc.) can be used without a pronoun; if the preposition contains *de* (*autour de, au milieu de,* etc.), *de* drops. Examples:

Jouez-vous avec le ballon?	Oui, je joue avec.
Vous asseyez-vous autour de la table?	Oui, nous nous asseyons autour.
Court-il derrière le ballon?	Oui, il court derrière.

Here are some more examples showing that this solution is used not only in informal conversation but also by the best authors: *Les uns attendent les emplois; les autres courent après. (Dictionnaire de l'Académie), Le train qui glisse a l'air d'une chaîne de sources, et je m'accroche après.* (Jules Romains, *La Vie unanime*), *Si cette rébellion s'étendait à d'autres provinces, ses plans de redressement économique seraient en grand risque de s'effondrer. Et lui avec.* (*L'Express*, July 1967), *En revanche,* *la Banque de Belgique ne garde pas les dollars qu'elle est amenée à acheter. Elle les revend... parfois à des pays qui achètent de l'or avec.* (*Le Figaro*, 12/18/67), *Vite elle arrachait une rose et elle se sauvait avec.* (Romain Rolland, *Jean-Christophe*), *Quand on fit cette proposition, tout le monde s'éleva contre.* (*Dictionnaire de l'Académie*), *Le chameau était lancé. Quatre mille Arabes couraient derrière.* (Alphonse Daudet, *Tartarin de Tarascon*), *Un cierge brûlait, et une femme se tenait agenouillée devant.* (Pierre Loti, *Pêcheur d'Islande*), *C'est la ville qui te lasse. Tu n'es pas fait pour.* (Henri Troyat, *La Neige en deuil*), *Vous travaillez à la lumière des lampes? - Ou sans.* (Colette, *La Vagabonde*).

3. Some prepositions (*à cause de, au lieu de, jusqu'à, par, vers,* etc.) do not have a corresponding adverb nor can they be used without a noun or a pronoun. There does not seem to be any explanation for the fact that *pour* can be used without a pronoun while *par* cannot:

Il vote pour la loi.	Il vote pour.
Il passe par la fenêtre.	*Il passe par.

We find that the French repeat the noun or use an adverb such as *là, ici* or a neuter pronoun such as *ça:*

Faut-il passer par la fenêtre?	Oui, il faut passer par là.
Es-tu en retard à cause des bagages?	Oui, je suis en retard à cause de ça.

4. Animate pronouns are sometimes used (and our impression is that their use is increasing). Examples: *La vue est prise, au ras de l'eau, du milieu du fleuve. Au Moyen Age il est le centre de la ville, sa raison d'être. C'est à cause de lui qu'elle a poussé là.* (Jacques Wilhem, *Paris vu par les peintres*), *Si le verbe est à un temps simple, l'adverbe qui le modifie se place généralement après lui.* (Grevisse, *Le Bon Usage*, par. 829), *Un certain "ordre des choses" s'est désagrégé et, avec lui, une sorte de paix bornée, faite d'ignorance et de résignation chrétienne.* (*L'Express*, June 1966), *J'ai vos lettres; je voyage avec elles.* (J. L. Vaudoyer, *Laure et Laurence*), *Je vis un grand mur. Contre lui, s'appuyait une immense volière.* (Henri Bosco, *Un Rameau de la nuit*), *Elle (la chemise) était ouverte comme une coque d'amande mûre et, dans elle, on voyait tout le torse du berger.* (J. Giono, *La Femme du boulanger*), *La durée du service militaire sera réduite grâce à la force de frappe, et non malgré elle.* (*Le Figaro*, Jan. 1968), *Boileau se définissait par ses indignations et par ses haines. Il n'est plus grand que par elles.* (*L'Express*, 3/6/67), *La poste est le lien de toutes les affaires, de toutes les négociations; les absents deviennent par elle présents; elle est la consolation de la vie.*(*Voltaire*), *J'ai un but, moi. Je fonce sur lui.* (Ionesco, *Rhinocéros*), *Elle n'avait pas cessé de croire à ce terrain et à ses droits sur lui.* (Félicien Marceau, *Le Terrain d'Immacolata*), *Il disait que ma tête est plus dure que son enclume. Souvent je rêve qu'il tape sur elle.* (Jean Giraudoux, *La Folle de Chaillot*).

There are some sentences where - for no apparent reason - inanimate objects cannot be replaced with inanimate pronouns. In the following cases, *y* and *en* would not be acceptable: *Il regardait les étoiles et il leur disait ses rêves. Tu fatigues cette voiture; tu lui demandes un effort trop grand. Ces meubles sont sales; je vais leur donner une couche de peinture. Ces fleurs sont en train de mourir; il leur faut de l'eau. J'ai toujours du sucre sur moi; je lui (âne) en ai offert un morceau; il lui (sucre) a fait très bon accueil.* (Paul Léautaud, *Passe-temps*), *Ses yeux coururent sur les murs du vaste bureau garni de livres aux sourdes reliures qui lui faisaient une atmosphère sombre.* (René Jouglet, *Le Psychiatre clairvoyant*).

It is interesting to note that some French people do not make the animate/inanimate distinction even when the required pronouns are available. In these cases, the animate pronoun is used instead of *en* or *y: Le théâtre où Paule devait jouer n'était vraiment pas un grand théâtre. Je n'avais jamais entendu parler* *de lui.* (A. Chamson, *La Neige et la fleur*), *Dès que l'on s'intéresse au temps des loisirs, on est frappé par l'ampleur des travaux qui lui sont consacrés depuis quelques années.* (*Bulletin mensuel, MGEN,* March 1966), *Quelles années! Elle ajouta en riant: Je ne les regrette pas, je ne pense jamais à elles.* (E. Jaloux, *L'Alcyone*), *Pour amortir les secousses du volant, il s'était cramponné à lui.* (Saint-Exupéry, *Vol de nuit*).

In these cases, the animate pronoun is replaced by *y, en,* or an adverb. *C'est un homme équivoque; ne vous y fiez pas. (Dictionnaire de l'Académie), Guisolphe avait le désir de parler de Mme Ambrière et d'en entendre parler.* (E. Jaloux, *La Fête nocturne*), *Et pour échauffer l'enfant Jésus dans sa crèche, l'âne et le bœuf soufflent dessus.* (Théophile Gautier, *Emaux et Camées*).

Miscellaneous problems

The greatest difficulty is caused by the fact that French places unpredictable restrictions on the use of object pronouns. A foreigner cannot foresee that *Sera-t-elle malade?* can be answered with *Oui, elle le sera,* but that *Tombera-t-elle malade?* cannot be answered with **Oui, elle le tombera.*

These restrictions come to light in FL classes because the students attempt to apply logic to the French object pronouns only to be told - unexpectedly and without a satisfactory explanation - that such and such utterances are wrong. Here is a list of some of the problems which our students have had; we have been unable to find a system which could help prevent errors in these areas:

1. In each group below, we have a transformation which is acceptable in the first sentence and unacceptable in the other:

S'agit-il de Marie?	Oui, il s'agit d'elle.
S'agit-il de votre maison?	------------------
Ne parle que de Jean.	Ne parle que de lui.
Ne parle que de ton voyage.	-----------------
J'ai besoin des livres de Jean.	J'en ai besoin.
J'ai besoin de livres pour mon travail.	-------------
J'utilise plusieurs livres.	J'en utilise plusieurs
Je me sers de plusieurs livres.	-------------------
J'ai vu beaucoup de vos amis.	J'en ai vu beaucoup.
J'ai parlé à beaucoup de vos amis.	-----------------
Je m'intéresse à mes étudiants.	Je m'intéresse à eux.
Je m'intéresse à des étudiants.	-------------------
Je m'intéresse à chacun de vos enfants.	Je m'intéresse à chacun d'eux.
Je m'intéresse à chacun de vos projets.	------------------------------
Connais-tu la fin de l'histoire?	Oui, j'en connais la fin.
Te souviens-tu de la fin de l'histoire?	---------------------
Etes-vous certain de cette nouvelle?	Oui, j'en suis certain.
Etes-vous fort en mathématiques?	--------------------
Est-ce que c'est Jean?	Oui, c'est lui.
Est-ce que c'est votre chapeau?	------------

Je ne crois que Jean.	Je ne crois que lui.
Je ne crois que le journal.	-----------------

There is not total agreement among French natives; for example, some of them use *j'en ai besoin, je peux m'en passer* not only for the concept of particularization *(Avez-vous besoin des livres de Jean?, Pouvez-vous vous passer de votre voiture?),* but also for the concept of quantity *(Avez-vous besoin de livres?, Pouvez-vous vous passer d'argent?).*

2. French does not allow the use of *le, la, les, y, en* with isolated adjectives or past participles:

Have you seen it?	L'avez-vous vu?
Seen it? No, of course not.	--------------
Are you happy about it?	En êtes-vous content?
Me, happy about it?	--------------------

3. In sentences such as these, replacing the proper name yields different constructions:

Je tiens le bras de Jean.	Je lui tiens le bras.
Je prends l'argent de Jean.	Je lui prends son argent.
Je connais la femme de Jean.	Je connais sa femme.

The transformations **je lui tiens son bras, *je lui prends l'argent, *je lui connais la femme* are not acceptable.

4. The pronoun *y* is unacceptable in some cases:

Avez-vous une maison en Normandie?	Oui, nous y avons une maison.
A-t-il une maison en Normandie?	*Oui, il y a une maison.
Allez-vous à Paris?	Oui, j'y vais.
Irez-vous à Paris?	*Oui, j'y irai.
Y a-t-il une cathédrale à Amiens?	*Oui, il y y a une cathédrale.

Some grammarians try to "explain" these restrictions as being necessary for reasons of clarity and euphony, but these "explanations" seem hardly convincing since there are so many cases where nothing is done to preserve clarity and euphony.

5. There are cases where a pronoun is used although no noun referent exists:

Il s'en prend à ses amis.	En voilà des idées!
Vous vous y prenez mal.	Il l'a échappé belle.

6. In these cases, the pronoun refers to a person, but the transformation pronoun/noun is generally considered unacceptable:

Il lui est facile de se tromper.	*Il est facile à Jean de se tromper.
Faites-le obéir à la loi.	*Faites Jean obéir à la loi.

7. In some cases, the preposition *entre* is optional between *d'* and *eux/elles;* in other cases, it is compulsory:

Je connais chacun de vos amis.	Je connais chacun d'(entre) eux.
Je connais un de vos amis.	Je connais l'un d'(entre) eux.

Je connais deux de vos amis.	Je connais deux d'entre eux.
Je pense à quelques-uns de vos amis.	Je pense à quelques-uns d'entre eux.
Combien de vos amis vous aideront?	Combien d'entre eux vous aideront?

8. In some cases, English requires the use of a pronoun, but French does not:

Here are some pears; take the big ones.	Voici des poires; prenez les grosses.

9. In these cases, French requires the use of a pronoun, but English does not:

Are you Paul's wife? Yes, I am.	Etes-vous la femme de Paul? Oui, je la suis.
Are you early? Yes, I am.	Etes-vous en avance? Oui, je le suis.
Is it easy to speak French? No, it is not.	Est-il facile de parler français? Non, ça ne l'est pas.
He is taller than you are.	Il est plus grand que vous (ne) l'êtes.
I drive as fast as the road allows.	Je conduis aussi vite que la route le permet.
Whom did you tell?	A qui l'avez-vous dit?

10. There are cases where the stress pronouns are used even though the verb does not have a preposition:

Il y a Jean.	Il y a lui.	Je suis moi et tu es toi.
Il reste Jeanne.	Il reste elle.	

11. In some cases, replacing the noun with a pronoun also requires the addition of *de* (there does not seem to be any reason why some adjectives require *de* while others do not):

Avez-vous beaucoup d'étudiants?	Oui, mais je n'en ai que trois de bons.
Avez-vous fini mes robes?	J'en ai une de prête.
Avez-vous des pommes?	Oui, j'en ai deux petites.

12. In the combination *adjective* + *preposition* + *infinitive*, the infinitive can sometimes be replaced with a pronoun and sometimes it cannot:

Etes-vous fier de savoir le français?	Oui, j'en suis fier.
Vous êtes fou de rester ici.	*Vous en êtes fou.
Etes-vous prêt à partir?	*J'y suis prêt.

13. In the combination *noun* + *preposition* + *infinitive*, the infinitive can sometimes be replaced with a pronoun and sometimes it cannot:

Je me rappelle l'heure de partir.	Je m'en rappelle l'heure.
Je résiste à l'envie de partir.	*J'en résiste à l'envie.

14. Pronominal verbs which take a direct object (*se rappeler, s'adjoindre, s'arracher quelqu'un,* etc.) accept only the pronouns *le, la, les, en, y:*

Il se le rappelle.	*Il se nous rappelle.
On se l'arrache.	*On se m'arrache.

15. The pronouns of categories 1, 2, 4, 5 in frame 4 cannot be used without a verb:

Le croyez-vous? - Lui? Non!
Lui parlez-vous? - A lui (elle)? Jamais!
Y pensez-vous? - A ça? Jamais!

16. The addition of *seulement, ne...que, ne...ni...ni* causes structural changes when the pronouns belong to categories 1, 2, 4, 5, but not when they belong to category 3:

Je le vois. Je la vois.	Je ne vois ni lui ni elle.
Je leur parle.	Je parle seulement à eux (elles).
Il en parle. Il y pense.	Neither *ne...que* nor *seulement* can be added to modify *en* or *y*.
Je pense à lui. Je pense à elle.	Je ne pense ni à lui ni à elle. Je pense seulement à lui et à elle. Je ne pense qu'à lui et à elle.

17. English and French use entirely different devices to express emphasis. The following devices can be used only with animate object pronouns:

Je le vois, lui.
Je lui parle, à elle (à lui).
Je les vois, elle et lui.
Je parle à lui, pas à elle.
Il parle de moi seul.
Il parle de nous tous.

Combining the noun and the pronoun can be done for animate and inanimate objects:

Il lui parle, à Pierre.
J'en ai, des amis.
Je le vois, le journal.
J'y pense, à mon voyage.

Although French has more object pronouns than English, there is more ambiguity in French:

Je l'écoute.	I listen to it/him/her.
Je lui parle.	I speak to him/her.
J'y pense.	I think about it/them.
Il faut vous plaindre.	You must complain (if *vous* is pronominal). One must pity you (if *vous* is object).

It is only rarely that French is clearer than English:

I speak about them.	Je parle d'eux. Je parle d'elles. J'en parle.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Review the pictures from the previous units; have the students ask questions and answer them using pronouns.

TEST
(whole unit)

1. Add the correct preposition:

1. Je joue ___ la guitare. 2. Ne mentez pas ___ Pierre. 3. Elle est malade ___ honte. 4. Obéis ___ ton père. 5. Je plains ___ Jean. 6. Que penses-tu ___ Marie? 7. J'ai envie ___ cette bicyclette. 8. Vous échouerez ___ l'examen. 9. Répondez ___ la lettre. 10. Je cherche ___ sa maison. 11. Passez-vous ___ café. 12. La maison appartient ___ mes parents. 13. La machine sert ___ la classe. 14. Débarrassez-vous ___ ce livre. 15. N'aie pas peur ___ Jean. 16. Attendez ___ le professeur. 17. Empruntez ___ une chaise ___ Marguerite. 18. Il manque ___ trois livres. 19. Je me plains ___ Jean. 20. Je couds ___ les boutons. 21. Il réussit ___ l'examen. 22. Il va s'apercevoir ___ cette faute. 23. Il ressemble ___ son père. 24. Il ne s'agit pas ___ Paul. 25. Je pense ___ mes parents. 26. Je défends ___ Hélène de sortir seule.

2. Replace the noun with the corresponding pronoun and write the sentence:

1. Il ressemble à son père. 2. Qui s'occupe de Marie? 3. Je renonce à ce travail. 4. Que penses-tu du livre? 5. Il va en France. 6. Je m'intéresse à cet étudiant. 7. Il n'obéit pas à la loi. 8. Il renonce à Louise. 9. S'habitue-t-il au bruit? 10. Voici les étudiants. 11. Vous faites attention à Marie. 12. Je ne peux pas pardonner à Jeanne. 13. Ne répond-il pas à ses parents? 14. Je me passe de son aide. 15. Je me plains de Jean. 16. Ne faites-vous pas attention à la machine? 17. Nous enverrons chercher les enfants. 18. Il a deux sœurs. 19. Je réussirai à apprendre mes leçons. 20. Te rappelles-tu le nom du livre (replace livre)? 21. Je veux essayer de me passer de tabac. 22. Est-elle à Jean? 23. Nous ne sommes pas contents de ce travail. 24. Je bois du vin. 25. Je ne cherche plus les livres. 26. Il emmènera ses enfants jouer au tennis. 27. Il ne peut pas sortir sans sa femme. 28. Je ne me rappelle pas les histoires.

3. Transpose into French:

1. I will cut your hair. 2. I owe my parents some money. 3. Montreal is a beautiful city, but they (m.) don't like it there. 4. You (fam.) have beautiful white teeth; do you brush them three times a day? 5. Don't you ever complain about it? 6. We think about her. 7. She will not marry him. 8. These stories concern him. 9. I will serve them some eggs. 10. Whom are you waiting for? - Him.

4. Dictation:

1. Je ne peux pas tout lui dire. 2. Nous ne pourrons pas vivre sans eux. 3. Personne ne tient vraiment à lui ici. 4. Il aime beaucoup Paris; il y passera quelques jours en août.

5. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Le premier janvier est toujours un jeudi. 2. Un de mes grands-pères est le père de mon père. 3. Dans les hôtels américains on ne sert le petit déjeuner que de cinq heures à six heures. 4. J'ai 22 ans et mon père en a 28.

6. This section is designed to test your fluency. You will have 10 seconds to write your answer. Write each sentence changing the verb to the opposite meaning *(I close it - I open it):*

1. La réveilleras-tu? 2. Il en rit. 3. Il en sort. 4. Je me souviendrai d'eux.

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FRAME ANALYSIS

frame 1: In FC, we do not teach the imperative of *savoir* and *vouloir*.

frame 3: Some of the forms with *t'y* and *t'en* are not considered euphonic and are rarely used:

Mets-t'y. (métis) Plains-t'en. (plein temps) Passe-t'en. (passe-temps)

frame 18: Sentences of the type *vas-y voir, n'y va pas voir, écoutes-en chanter, n'en écoute pas chanter* are not included in FC because they are very rare.

The dative of interest (not taught in FC) is used mostly with the affirmative imperative and mostly when the object is a noun or the pronoun *ça*. It underlines the speaker's interest or concern. Examples:

Apprenez votre leçon.	Apprenez-moi votre leçon. (or you'll be punished)
Goûtez ce vin-là.	Goûtez-moi ce vin-là. (and tell me what you think of it)

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Bring a French calendar (or use the one which is in *Active French: Dialogues*). Have the students ask and answer questions such as these:

Comment s'appellent les quatre saisons? Quand est-ce que le printemps commence (finit)? Quelle saison préférez-vous? Pourquoi? En quelle saison sommes-nous? Dans combien de semaines serons-nous au printemps? En quelle année sommes-nous? Quel jour est le 31 janvier? le 1er mai? Noël? etc. Quel mois a cinq vendredis? Quels mois ont trente et un jours? Quels mois ont trente jours? Combien de vendredis 13 y a-t-il cette année?

2. Ask the students to solve these problems and explain how they arrived at their solutions:

Ma montre retarde de 2 mn 32 s par jour. Combien de retard prend-elle en une semaine?

Un avion fait 960 km en une heure. Combien de kilomètres fait-il en 2 h 42 mn 30 s?

Vous buvez trois quarts de litre de lait par jour. Combien de lait buvez-vous par an?

TEST
(whole unit)

1. Write these commands in the affirmative:

1. Ne m'attends pas. 2. Ne la regardez pas aujourd'hui. 3. N'y va pas. 4. Ne venez pas me chercher. 5. Ne vous les lavez pas. 6. Ne me regardez pas écrire. 7. Ne te plains pas d'elle. 8. N'en parle pas. 9. Ne t'y habitue pas. 10. Ne les envoyons pas travailler.

2. Dictation:

1. Il ne leur dira que des mensonges. 2. Traduisez-moi les deux premières pages. 3. Ils finiront *par se tuer de travail. 4. Nous ne pourrons pas rendre cet argent avant l'année prochaine.*

3. Transpose into French:

1. Cook it (m.). 2. Say it (f.) to each other. 3. Go away. 4. Allow them to dance. 5. Send for her. 6. Don't (fam.) go away. 7. I am not good enough in French to take *that* course. 8. When will you finish reading this novel? 9. Dare (fam.) go there.

4. This section is designed to test your fluency. You will have 10 seconds to write your answer. Write these commands replacing the nouns with the corresponding pronouns:

1. Sois fier de ton fils. 2. Essayez de lire ce livre. 3. N'écrivez pas à Paul de venir. 4. Ne vous coupez pas les cheveux. 5. Plaignons-nous de la nourriture.

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FRAME ANALYSIS

frame 8: This is a simplification for FC. We do not mention *le temps a passé, j'ai retourné mes poches*, etc.

frame 12: In FC, we do not use sentences with the masculine plural and feminine forms of *dû*. The circumflex accent is not used in *dus, due, dues*.

The guidelines we give in FC are considerably simplified. For example, we do not teach *Combien d'accidents y a-t-il eu?, Combien d'heures a-t-il fallu?* A thorough discussion of all these complex rules can be found in Grevisse, *Le Bon Usage*, par. 783-795.

frame 16: Our guideline does not cover *ils se sont ri de vous*. See Grevisse, *Le Bon Usage*, par. 796-798.

frame 27: This guideline is satisfactory for FC, but - of course - many modifiers change their position according to the rhythm and euphony of the sentence. For example, a French native would not say *il a tout eu*.

frame 31: We pronounce *hier* with two syllables: /ijɛr/, but the monosyllabic pronunciation is also heard: /jɛr/. The liaison in *avant-hier* is compulsory: /avãtjɛr/. The liaison in *avant hier* (any day in the past except yesterday) is not made: /avãijɛr/; there are no examples of this in FC.

In FC, we do not teach *cette nuit:*

Il est parti cette nuit (last night).
Il partira cette nuit (late tonight or in the very early hours of the morning).

In FC, we do not teach that it is not necessary to repeat the pronouns and the auxiliary when the past participles take the same auxiliary and the pronouns are all direct or indirect:

Je les ai vus et (je les ai) entendus.

Je leur ai répondu et (je leur ai) obéi.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Review the pictures of the previous units and have the students give sentences in the past tense.

2. The students can ask each other questions using the past tense. Examples:

Quand êtes-vous né? En quel mois? En quelle année? Où? Dans quelle ville? Dans quel pays? Quand (où) est-ce que votre père (mère) est né? Quand est-ce qu'Abraham Lincoln (etc.) est mort? Qu'est-ce qui est arrivé en 1066? en 1492? en 1789? en 1914? en 1918? en 1941? etc. A quelle heure vous êtes-vous levé ce matin? A quelle heure vous êtes-vous couché hier soir? A quelle heure êtes-vous arrivé à l'école aujourd'hui? Comment êtes-vous arrivé à l'école? Quels cours avez-vous suivis l'année dernière? Combien de temps avez-vous étudié hier soir? Combien de temps avez-vous dormi? Qu'avez-vous mangé ce matin? A quelle heure avez-vous pris le petit déjeuner? A quelle heure avez-vous dîné hier soir?

TEST
(frames 1-5)

1. Write the past participles of these verbs:

1. naître 2. asseoir 3. agir 4. vendre 5. connaître 6. faire 7. mourir 8. croire 9. promettre 10. valoir 11. être 12. avoir 13. sortir 14. vivre 15. offrir 16. suivre 17. venir 18. peindre 19. devoir 20. se taire 21. dire 22. lire

2. Write these sentences in the past tense:

1. Je ne peux pas comprendre. 2. Prend-elle du vin? 3. N'en voyez-vous plus? 4. Il ne reçoit jamais d'argent.

TEST
(whole unit)

1. Write the sentences in the past tense (pronouns which could be masculine or feminine should be considered masculine and pronouns which could be singular or plural should be considered singular):

1. Nous nous pardonnons. 2. Combien de lettres recevez-vous? - J'en reçois deux. 3. Nous ne la comprenons pas. 4. Jacques et Louise reviennent à pied. 5. Elles s'écrivent souvent. 6. Les descendent-ils? 7. S'aperçoivent-ils de la faute? - Oui, ils s'en aperçoivent. 8. Les gens ne meurent pas de faim. 9. Je me la rappelle. 10. Ne se tait-elle pas? 11. Ça devient une habitude. 12. Nous les craignons trop. 13. La famille Martin ne reste pas en Italie. 14. Vous donnez-vous des cadeaux? - Non, nous ne nous en donnons jamais.

2. Transpose into French:

1. I shaved yesterday. 2. We apologize for not having succeeded. 3. She left yesterday evening after speaking to me. 4. He is not shaved. 5. Will they (m.) be happy when they have finished?

3. Transpose into French (using the passive construction whenever possible):

1. She has been obeyed. 2. They (f.) have been chosen. 3. The buttons have not been sewed on. 4. I have been lied to.

4. Dictation:

1. Vous avez eu tort de partir sans les avoir vus. 2. L'ouest du Canada ne leur a pas beaucoup plu. 3. Elle a mal aux dents parce qu'elle se les est trop brossées. 4. Elle n'a pas acheté de robes, mais elle s'en est fait deux. 5. Nous les avons cherchés partout sans grand espoir de les trouver. 6. T'es-tu tu? 7. T'es-tu tué? 8. Te tais-tu? 9. Te tues-tu? 10. Il n'a plus plu.

5. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. La guerre de Cent Ans a duré deux siècles. 2. Plusieurs présidents américains ont été tués. 3. Le Japon et les Etats-Unis se sont fait la guerre. 4. Le tabac est connu en Europe depuis le 8e siècle. 5. Il y a eu plusieurs guerres entre la France et l'Allemagne.

6. This section is designed to test your fluency. You will have 15 seconds to write your answer. Imitate this model:

Irez-vous à Paris aujourd'hui? Answer: Non, j'y suis allé hier.

1. Sortiras-tu avec Hélène aujourd'hui? 2. Rendrez-vous visite à vos amis aujourd'hui? 3. Enverras-tu les lettres aujourd'hui? 4. Jouera-t-il au tennis aujourd'hui? 5. Vous plaindrez-vous de la nourriture aujourd'hui?

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FRAME ANALYSIS

frame 1: Our students may hesitate to use *moins* as fully as it can be used because English often prefers to use superiority or negative equality rather than inferiority. Examples:

English prefers:	rather than:
I am not as tall as you.	I am less tall than you.
Don't go as far as yesterday.	Go less far than yesterday.
Read an easier book.	Read a less difficult book.
I am the youngest.	I am the least old.

In French, *moins* can be used without any hesitation:

Je suis moins grand que vous.
Allez moins loin qu'hier.
Lisez un livre moins difficile.
Je suis le moins vieux.

frame 5: *Moins* has a compulsory /z/ of liaison when it modifies an adjective or adverb beginning with a vowel; with other words, the liaison is optional (*moins* + adverb not modified by *moins*, *moins* + preposition) or forbidden (*moins* + verb). In FC, we do not teach optional liaisons.

frame 6: The French do not agree in all cases about the pronunciation of *plus;* we have chosen a pronunciation which is considered acceptable by most people.

frame 9: The definite article should remain invariable *(le)* when the different degrees of a given quality are compared; it varies *(le, la, les)* when the comparison takes place between various things or persons (only examples of the second type are used in FC):

C'est avec toi qu'elle est le plus heureuse. (It is with you that she is the most happy.)	Marie est la plus heureuse de nous tous. (Several persons are being compared.)

Some adjectives which are prenominal in the positive degree may have to become postnominal in the comparative and superlative. We avoid such sentences in FC.

Prenez les vieux livres.	Prenez les livres les moins vieux. (*les moins vieux livres* is not acceptable)

frame 11: We do not mention the cases where *plus bon* is acceptable. Example: *Plus vous êtes bon, plus vous êtes bête.*

frame 13: The use of *pis, pire* is not settled (see Grevisse, *Le Bon Usage,* par. 364, 837). Our guideline yields sentences which will be found acceptable by most people.

frame 20: *Ever* can also mean *toujours: for ever = pour toujours.*

frame 22: Since English uses a different conjunction in *he is taller than I* and *he is as tall as I,* our students expect a different conjunction in French and are tempted to use *comme* since they already know *he is strong as a horse/il est fort comme un cheval.*

frame 24: The pronunciation of *de plus en plus* /dəplyzɑ̃ply/ does not agree with the guideline given in frame 6.

frame 25: The guideline is satisfactory for FC. In reality, usage is incredibly complex. These examples were found in newspapers in 1967:

a) the first half retains the usual word order, but not the second half:

Rappelons d'abord que plus le nombre de lignes est élevé, plus fine est l'image, de même que plus le point utilisé pour une tapisserie est petit, plus détaillé est le dessin.

La bêtise est différentielle: plus le personnage sur lequel on veut recueillir les citations est célèbre, plus stupides sont les jugements qui ont été formulés sur lui.

Plus il y a de lignes, meilleure est l'image.

Mais plus je vais, et plus me frappe l'ampleur croissante du drame.

Plus on descend lentement, moins souvent on a à remonter la pente.

Moins il y a de passages, plus doux est le rasage.

b) the first half does not retain the usual word order, but the second half does:

On dirait que plus vite elles auront expédié le marché, moins elles auront l'impression d'avoir dépensé.

Plus impressionnant est le geste, meilleur il est.

c) neither half retains the usual word order:

Plus tôt la chute se manifeste chez l'homme, plus rapide est la décalvation.

Mais plus serein apparaît de Gaulle, plus nerveux se montre le colonel.

frame 27: We do not teach the alternate form *je ne suis pas si vieux que vous*.

frame 32: In a comparison with *aimer mieux, mieux* can precede as well as follow the first noun:

J'aime mieux le vin que la bière. J'aime le vin mieux que la bière.

We teach only the first construction to avoid a conflict with sentences where the second part of the comparison is not expressed and where *mieux* must precede the noun: *J'aime mieux le vin.*

GENERAL CONSIDERATIONS

The structures of comparison are very complex. During the fifteen years that this program was being developed and tested the following points were gradually eliminated. They should be taught after FC is completed:

1. *Davantage* is often used instead of *plus (Travaillez davantage)*. However, it cannot be used with adjectives and adverbs and its use with a noun *(*davantage d'argent)* or *que (*Il travaille davantage que moi)* is considered unacceptable in contemporary French.

2. *Ne, le, en* are found in sentences such as these:

Il est plus riche que vous ne le pensez. Il gagne plus d'argent qu'il n'en veut.

Ne is avoided in the second part of the comparison when the first part is negative or interrogative; it is also avoided with the comparative of equality:

Il n'est pas plus grand que tu le penses. Qui est plus heureux que tu l'es?
Il a autant d'argent que tu le penses.

The use of these words is mostly a stylistic device about which there is little agreement (see Grevisse, *Le Bon Usage*, par. 485.3 and par. 881).

3. Our analysis of the position of *plus, moins, mieux, pis* modifying a past participle or an infinitive shows that only *pis* has a stable position (it always follows the past participle or infinitive); the position of *plus, moins, mieux* depends on whether the second part of the comparison is expressed or not and also on factors of rhythm and euphony. Rather than give a complex guideline in FC, we cue the students when the position of *plus, moins, mieux, pis* is not the same as in English. Example: frame 12, sentence 6.

4. In constructions of the type *Lisez ce livre; il est intéressant, il* normally becomes *ce* when the sentence is shifted to the superlative: *Lisez ce livre; c'est le plus intéressant.* However, in view of the *il/ce* situation in French (see page 248), using *il* could hardly be called a mistake, and it would be a waste of time to discuss this in FC.

5. *De* is often used in the second part of the comparison when the verb in the first part is *aimer mieux, préférer* or *valoir mieux* (see Grevisse, *Le Bon Usage*, par. 922, 10°).

J'aime mieux me taire que (de) parler. Je préfère souffrir que (de) mourir.

6. Intensifiers such as *autrement, beaucoup, bien, encore, tout* can be used with the comparative of some adjectives and adverbs *(cette voiture est beaucoup/bien moins chère)*, but there does not seem to be any explanation for the fact that some adjectives and adverbs allow the use of intensifiers while others do not.

7. *Autant* has some special uses:

Il n'est pas très beau, mais il l'est autant que vous. Il est courageux autant que bon.
Tu as raison de ne pas sortir, d'autant plus qu'il pleut. J'en suis d'autant plus heureux.

8. Ambiguity is a frequent problem (the meaning depends entirely on the context):

Je vois Jean plus souvent que Marie.	Than I see Mary / than Mary sees him.
Personne n'est plus jaloux.	Nobody is more jealous / jealous any more.
Rien n'est plus vrai.	Nothing is truer / true any more.
Plus de temps pour vos enfants.	More time / no time left for your children.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

2. Look at this diagram and answer the following questions:

SOIR					MATIN	APRES-MIDI
Honolulu	San Francisco	Mexico	Chicago	New York	Paris	Tokyo
Lundi	Lundi	Lundi	Lundi	Lundi	Mardi	Mardi
5 h	8 h	9 h	10 h	11 h	5 h	1 h

Quelle heure est-il à Chicago quand il est midi à Paris? à New York quand il est minuit à Honolulu? à San Francisco quand il est six heures du matin à Mexico? à Paris quand il est huit heures du soir à Chicago?

3. Ask the students to solve these problems and explain how they arrived at their solution:

L'avion Honolulu-Tokyo part tous les jeudis à 11 h du soir. Il met 6 heures pour aller à Tokyo. A quelle heure arrive-t-il à Tokyo? Quel jour?

Jean Martin a quitté Tokyo le 1er août à 2 heures du matin (heure de Tokyo). Il est arrivé à San Francisco le 31 juillet à 5 heures du soir (heure de San Francisco). Combien d'heures est-ce que le voyage a duré?

4. Qu'est-ce que c'est? A student thinks about something in the room. The other students try to find out what it is by asking questions.

TEST
(frames 1-31)

1. Fill in with the correct word (put a dash if nothing is needed):

1. Cette machine est l___ plus lente. 2. Elle l'aime ___ plus ___ plus. 3. J'ai peur du m___ (slightest) bruit. 4. Elle a moins ___ cinquante ans. 5. Il se conduit p___ (worse) que moi. 6. Cette maison coûte mille dollars ___ plus que l'autre. 7. Le beurre est m___ marché que l'huile. 8. Ces deux machines font plus ___ travail ___ cent personnes. 9. Il travaille ___ (better) que moi. 10. Rien n'est p___ (worse) que la guerre. 11. Les Martin sont les gens les plus riches ___ la ville. 12. Elle a mangé plus ___ viande que ___ légumes. 13. La nourriture est encore plus ___ (worse) qu'hier. 14. ___ plus il a ___ argent, ___ plus il ___ veut. 15. Voici les livres l___ plus intéressants. 16. Quelles étudiantes travaillent l__ moins?

17. La plus haute montagne est ___ France. 18. Tu parles français encore plus ___ (worse) qu'espagnol.

2. Fill in with *autant, autant de* or *aussi:*

1. Il en a bu ___ que moi. 2. Il est ___ difficile de comprendre le russe que le français.
3. Nous avons ___ meubles qu'eux. 4. Tu ne peux pas acheter une maison ___ chère que ça.

3. Tell which consonant sound occurs at the indicated points: none, /s/, /z/:

1. Il travaille de plus en plus. 2. Tu travailles plus que lui. 3. Elle est moins attentive que toi.

TEST

(whole unit)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. mieux, meilleur 2. lunettes, merveilleux 3. ennuyeux, tranche 4. certain, certainement
5. campagne, amoureux 6. voler, étoile 7. certain, rester 8. glace, amoureuse

2. Transpose into French:

1. So much the better if the house is empty! 2. He feels much better. 3. Our best friends (m.) live in the country. 4. I don't earn as much money as last year. 5. He has stolen more than a thousand dollars. 6. She did not forget the slightest detail. 7. We have nothing more to tell you. 8. The more I drink, the thirstier I am. 9. We prefer *(aimer)* to get up very early. 10. She has forbidden her former husband to see the children. 11. I can't remember the date of the accident. 12. I (f.) did not notice anything when someone *(on)* stole this money from me.

3. Dictation:

1. Je n'ai jamais rien entendu de pire. 2. Personne n'est plus jaloux de vous. 3. Personne n'est plus jaloux que vous. 4. Quand elle va au bal, elle ne danse qu'avec son mari. 5. J'ai les oreilles rouges parce qu'il gèle. 6. Ils se sont habitués l'un à l'autre et ils ont vécu heureux.

4. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Les églises sont vides le dimanche matin. 2. Aux Etats-Unis, le nombre de petites fermes est de plus en plus grand. 3. Il n'est pas facile de bien dormir quand il fait très chaud. 4. Quelques magasins restent ouverts toute la nuit.

5. This section is designed to test your fluency. You will have 15 seconds to write your answer. Imitate this model:

Le vin et la bière coûtent cher. Answer: Le vin coûte plus cher que la bière.

1. La robe et le chapeau sont beaux. 2. Lui et elle travaillent longtemps. 3. Le riz et le maïs sont bons. 4. Jeanne et Marguerite ont des amis. 5. Vous et lui, vous chantez bien.

26

FRAME ANALYSIS

frame 21: *Haricots* is another plural noun which can be used with *un peu: un peu de haricots verts* (not taught in FC).

In informal speech, *tellement* is often used instead of *tant* (not taught in FC). We do not teach the French equivalents of *so much + comparative* (*so much better,* etc.).

frame 25: *Aussi* can also be used: *Pourquoi écrivez-vous d'aussi longues lettres?* We prefer to use *si* because *si* is the only word which can be used in exclamations: *Vous avez de si beaux yeux!*

frame 29: We teach only the singular form of *aucun.* There are many other constructions (see Grevisse, *Le Bon Usage,* par. 447).

frame 36: There are many other constructions with *tous/toutes* which we do not teach in FC:

Nous tous (nous) partirons.
Eux tous (ils) ont compris.
Tous ont compris.
Les étudiantes sont toutes parties.

In written French, a sentence such as *Les étudiants suivent tous mes cours* is ambiguous.

In FC, we teach only *tous/toutes + direct object pronoun.* Constructions such as these can be taught later:

Je pense à eux tous.
Je leur ai obéi à elles toutes.

French has many more expressions of quantity, which should be taught after FC is completed:

Il a bien des amis.
Il a pas mal d'argent.
Il n'a pas dit grand-chose.
Prenez de ça.
J'ai dix francs de trop.
Mangez un petit peu.
Mangez un tout petit peu.
J'ai des tas d'ennuis.
Il a plein d'argent.
Il en a fort peu.
Un certain nombre ne sont pas venus (n'est pas venu).
Une foule de gens est venue (sont venus).
Il perd la plus grande partie de son argent.
Il a énormément de chance.
Nulle personne ne l'approuve.
C'est un homme d'un certain âge.
Vous travaillez bien assez.
Beaucoup des livres de Marie sont neufs.
J'en connais quelques autres.
J'ai bien d'autres ennuis.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(frames 1-20)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. veste, chemise 2. valise, chemise 3. prudemment, femme 4. patient, attention
5. nuage, gorge 6. tout à coup, coupe 7. doigt, mémoire

2. Dictation:

1. Les réponses me paraissent évidentes. 2. J'ai les lèvres sèches à cause du vent. 3. Nous voulons une vie sans nuages. 4. Il n'est pas toujours facile d'être patient. 5. A son âge, on perd souvent la mémoire.

3. Transpose into French:

1. You always have your hands in the pockets of your trousers. 2. He will have an accident, even if he drives very cautiously. 3. Her smile makes him happy. 4. Be patient; life is not always easy.

TEST
(whole unit)

1. Dictation:

1. Il ne se plaint pas de tout. 2. Plusieurs de nos hôpitaux sont déjà pleins. 3. Aucun de nos enfants n'a appris le français. 4. La gare a été détruite pendant la guerre. 5. Peu de femmes aujourd'hui savent vraiment coudre. 6. Tu as bu tant de vin que tu ne peux plus parler. 7. La plupart des enfants naissent à l'hôpital. 8. Il en attend plusieurs. 9. Il en a tant qu'il doit en vendre. 10. Pourquoi ris-tu tant? 11. Je suis prêt à mourir pour vous aider. 12. Je suis prêt à mourir pour vos idées.

2. Transpose into French:

1. I don't have much to say; I prefer to keep quiet. 2. He asked me many questions, but he did not ask Lewis any whatsoever. 3. You make so much noise that nobody can sleep. 4. We have so little money that we won't be able to go on a vacation this year. 5. Few Frenchmen know America well. 6. Drink a little warm milk before going to bed. 7. Why did you shout so much? 8. I have never had such an attentive student (f.). 9. Why does she tell such lies? 10. Each one (m.) thinks about himself. 11. Dry (fam.) each cup and each glass. 12. I have given up some of my ideas. 13. My students (m.) have taken a difficult exam, but none has failed. 14. Most (pl.) women are in love with him. 15. I don't use the new (different) machines because they break too easily. 16. You can borrow all these books; I have read them all. 17. I will never forgive you (fam.) for having lied to me.

3. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. La plupart des femmes renoncent à fumer quand elles ont vingt ans. 2. On a dix doigts à chaque main. 3. Il est possible de se casser une jambe quand on fait du ski. 4. A midi quand il n'y a pas de nuages, il fait du soleil. 5. Quand il n'y a pas de nuages, il ne pleut pas.

4. This section is designed to test your fluency. You will have 18 seconds to write your answer. Imitate this model:

Je n'aime pas cette idée.   Answer: Je n'aime pas une telle idée.

1. Je ne peux pas croire cette histoire. 2. Je ne peux pas croire ces histoires. 3. Je ne peux pas réussir à cet examen difficile. 4. Pourquoi envoyez-vous ces longues lettres? 5. Ce brouillard est très dangereux.

27

FRAME ANALYSIS

frame 12: The battle between the past definite, past indefinite and imperfect has been going on for centuries (see L.C. Harmer, *The French Language Today*, pages 293-306). Acquiring a feeling for the proper use of the imperfect requires a long time. In FC, we can only give some guidelines to start the students toward that goal.

frames 16-23: Our guidelines are based on this analysis:

Continuing time

1. In this concept the action is (was, will be, would be, etc.) in progress and we want to know how long the action has been (had been, will have been, would have been, etc.) in progress. There are three patterns available for the question:

Q1 Depuis quand (depuis combien de temps, jours, *etc.*) + *verb*
Q2 Combien de temps (jours, mois, *etc.*) + y avoir + que + *verb*
Q3 Combien de temps (jours, mois, *etc.*) + cela/ça + faire + que + *verb*

There are five patterns available for the answer:

A1 *Verb* + depuis (trois jours, semaines, *etc.*)
A2 Y avoir (trois jours, semaines, *etc.*) + que + *verb*
A3 Cela/ça + faire (trois jours, semaines, *etc.*) + que + *verb*
A4 Voici (trois jours, semaines, *etc.*) + que + *verb*
A5 Voilà (trois jours, semaines, *etc.*) + que + *verb*

(The answer must contain an expression like *depuis hier soir, depuis trois jours, il y a trois jours, ça fait trois jours, voici trois jours, voilà trois jours;* it cannot contain an expression which has an unvarying amount of time: **il est ici depuis toute la journée.*)

2. In the affirmative, the sequence of tenses is as follows:

a. If the action is going on at the same time the question is asked, the present tense is used. Patterns Q1, 2, 3, A1, 2, 3, 4, 5 can be used. Examples:

Depuis quand êtes-vous ici?   Je suis ici depuis six semaines.

Combien de temps y a-t-il que vous êtes ici?
Il y a (voici, voilà) six semaines que je suis ici.

Combien de semaines est-ce que ça fait que vous êtes ici?
Ça fait (voici, voilà) six semaines que je suis ici.

b. If the action was going on (when something else happened), the imperfect tense is used with the verb which describes what was going on and with *y avoir, faire*. Patterns Q1, 2, 3, A1, 2, 3 can be used. Examples:

Depuis quand étiez-vous ici quand il est arrivé?
J'étais ici depuis deux heures quand il est arrivé.

Combien d'heures y avait-il que vous étiez ici quand il est arrivé?
Il y avait deux heures que j'étais ici quand il est arrivé.

Combien de temps cela faisait-il que vous étiez ici quand il est arrivé?
Cela faisait deux heures que j'étais ici quand il est arrivé.

c. If the point of reference is in the future and if the action will still be in progress at that time, the present tense is used with the verb which describes the action; the future tense is used with *y avoir, faire*. Patterns Q2, 3, A2, 3 can be used. Examples:

Combien d'années y aura-t-il que vous êtes ici?
La semaine prochaine, il y aura dix ans que je suis ici.

Combien de temps est-ce que ça fera que vous êtes ici?
Demain ça fera six mois que je suis ici.

d. In frame 18, we present a category of sentences where the past indefinite is used although the action is still in progress. The past indefinite is also found when the action is sporadically in progress:

En montagne il a fréquemment neigé depuis deux jours. (*Le Figaro*, Nov. 3, 1967)

We have also found sentences where the author, without any apparent justification, uses the past indefinite instead of the present:

On y a songé depuis qu'il y a des pannes. (Michel Corday, *La Semeuse*)

e. When the answer contains a negated expression of time, A2 and A3 are normally used:

Il n'y a pas longtemps qu'il sait conduire.
Ça ne fera pas dix ans qu'il est marié; ça fera onze ans.
Ça ne faisait pas dix ans qu'ils étaient mariés.

Trying to express the same idea with A1 may lead to ambiguity:

Il n'est pas ici depuis longtemps. *could be* Ça fait longtemps qu'il n'est pas ici.
Ça ne fait pas longtemps qu'il est ici.

3. In the negative, the tense used depends on how the situation is viewed. If we say *John has been out of work for a year*, we may be viewing the situation as a negative action now in progress (durative point of view) or as an action which used to take place and was stopped (punctual point of view). French uses a different construction for each of these points of view.

a. We want to know how long a negative situation has been going on (durative point of view).

Patterns Q1, 2, 3, A1, 2, 3, 4, 5 can be used. The present tense is used. Examples:

Depuis quand ne travaille-t-il plus?
Il ne travaille plus depuis six mois.

Depuis quand ne vous sentez-vous pas bien?
Ça fait un mois que je ne me sens pas bien.

Je ne pense à rien d'autre depuis un mois.
Il y a un an qu'il ne voit personne.

b. The action which was going on has stopped. We want to know how long ago it stopped (punctual point of view). Patterns Q1, 2, 3, A1, 2, 3, 4, 5 can be used. The verb describing the action is in the past indefinite; *y avoir* and *faire* are in the present tense. Examples:

Combien de temps y a-t-il que vous n'avez rien mangé?
Il y a trois jours que je n'ai rien mangé.

Combien de temps cela fait-il que vous ne l'avez pas vu?
Je ne l'ai pas vu depuis six semaines.

Ça fait trois mois que je n'ai pas travaillé.

c. We want to know how long a negative situation had been going on when something else happened (durative point of view). Patterns Q1, 2, 3, A1, 2, 3 can be used. The imperfect tense is used both for the verb describing the action and *y avoir, faire*. Examples:

Combien de jours y avait-il qu'il ne travaillait plus quand il est arrivé ici?
Il y avait dix jours qu'il ne travaillait plus quand il est arrivé ici.

d. We want to know how long ago an action which had been taking place had stopped when something else happened (punctual point of view). Patterns Q1, 2, 3, A1, 2, 3 can be used. The pluperfect tense is used for the verb describing the action and the imperfect for *y avoir, faire*. Examples:

Combien de jours est-ce que ça faisait qu'il n'avait rien mangé quand il est arrivé ici?
Ça faisait quatre jours qu'il n'avait rien mangé quand il est arrivé ici.

e. The point of reference is in the future and we want to know how long a negative situation will have been going on (durative point of view). Only patterns Q2, 3, A2, 3 are used. The verb which describes the action is in the present tense; *y avoir* and *faire* are in the future. Examples:

Combien de temps y aura-t-il qu'il ne travaille plus?
Demain il y aura quinze jours qu'il ne travaille plus.

f. The point of reference is in the future and we want to know how long it will be since the action stopped (punctual point of view). Only patterns Q2, 3, A2, 3 are used. The verb which describes the action is in the past indefinite; *y avoir* and *faire* are in the future. Examples:

Combien de temps est-ce que ça fera que vous n'avez pas vu vos parents?
Demain ça fera dix ans que je n'ai pas vu mes parents.

g. When the answer contains a negated expression of time, A2 and A3 are normally used:

Il n'y a pas longtemps qu'il ne travaille plus.
Ça ne faisait pas trois jours qu'il n'avait rien mangé.

Pinpointed time

In this concept we refer to the exact time an action took place (takes place, will take place, etc.): *il partira le 12 mai, il est venu à midi*. The only problem is the difference in word order with *il y a/ago*.

Il est parti il y a trois ans.	He left three years ago.
S'il était venu il y a un an, je l'aurais vu.	If he had come a year ago, I'd have seen him.

In newspapers we often find *voici* instead of *il y a:*

Il découvrit, voici quelques semaines, près de Paris, les plus beaux vestiges de la préhistoire. (*L'Express*, Oct. 18, 1964)

Voici cinquante ans, les Etats-Unis entraient en guerre. (*Le Figaro*, 1967)

There are sentences where the concept of continuing time is added to the concept of pinpointed time. This occurs when an action having taken place some time ago continues to have its effects felt in the present. The past indefinite is combined with A1, 2, 3, 4 or 5 (but A1 is the most usual):

Les jeunes filles de mon pays ont rompu depuis quelques années avec l'hypocrisie. (René Jouglet, *Le Psychiatre clairvoyant*)

Un nouvel accessoire a fait son apparition depuis quelques années dans la panoplie du professeur de langues. (*Les Nouvelles Littéraires*, Feb. 18, 1965)

The two concepts can also be combined when a past participle can express action (my application was submitted several years ago) and state (my application has been on file for several years):

Malgré une demande déposée depuis plusieurs années, je suis toujours sans téléphone. (letter to the editor in *Postes et Télécommunications*)

Bounded time

In this concept we refer to the total duration of an action:

Combien de temps resterez-vous en France?	Nous y resterons trois mois.
Combien d'heures travaillez-vous le samedi?	Je travaille trois heures le samedi.
Combien de temps avez-vous dormi?	J'ai dormi trois heures.

The use of *pendant* presents a problem. It cannot be used with *durer, passer;* with other verbs, its use depends on many factors (possibility of ambiguity, presence of object nouns, rhythm and euphony):

Il mange pendant une heure.
Je ne l'ai pas quitté pendant huit ans.
Il se servira de la machine pendant une heure.
Il joue du piano toute la journée.
Il joue du piano pendant deux heures.

Durant, either before or after the expression of time, is occasionally found instead of *pendant*.

The preposition *pour* is also found. *Pour* occurs in sentences such as *je suis ici pour deux mois, j'ai de l'argent pour un mois ou deux, je t'aime pour la vie,* but its main use is in cases where the expression of time applies to the result of the action described by the verb, not to the action itself:

Il part pour toujours.
Il s'est engagé dans la marine pour 18 mois.
Le président de la république est élu pour sept ans.
Le plus léger manque d'égards les fâchait avec elle pour des mois.

Difficulties

The preceding analysis is not complete, but it is sufficient to demonstrate that this is an area where there is considerable interference between French and English.

There is interference in the use of tenses. The difficulty is caused mainly by the fact that the cases where English and French use the same tense are crisscrossed with cases where they use different tenses. In addition, English puts verbs like *to be, to have, to know, to like, to need, to see, to understand, to want* in a special category, which creates contrasts such as these:

Je la connais depuis un an.	I have known her for a year.
Il y a une semaine que j'ai un rhume.	I have had a cold for a week.
Ça fait un an que je travaille.	I have been working for a year.
Ça fait un mois que je ne me sens pas bien.	I have not been feeling well for a month.
I have been sick.	J'ai été malade.
I have been sick for a week.	Je suis malade depuis une semaine.

With the expressions of time, the main difficulty is that the preposition *for (for a month)* may correspond to *depuis, il y a, voici, voilà, ça fait, pendant, pour* or even *avant (he won't be here for a month). Depuis* may correspond to *since, for, ago* or even *in (the first time in a year). Il y a* can stand for *ago* or *for:*

Il s'est marié il y a dix ans.	He got married ten years ago.
Il y a dix ans qu'il est marié.	He has been married for ten years.

There is interference in the use of the negative. For example, in questions of this type, English uses the affirmative while French uses the negative:

How long has it been since you've seen him?	Depuis quand ne l'avez-vous pas vu?

There is semantic interference. *Since when* has affective connotations which *depuis quand* does not have. Examples:

Since when do you know anything about that?	(derogatory)
Since when have you been dating Mary?	(surprise)

Above all, the difficulties are due to the fact that French and English do not dissect time the same way. To express sentences as common as *I have been here all day, we have not been to Paris for three years,* we must shift to a different point of view and say something like *je ne suis pas sorti de la journée, je n'ai pas bougé d'ici depuis ce matin, ça fait trois ans que nous ne sommes pas allés à Paris.*

During the development of FC, we tested many sets of objectives for Unit 18 and Unit 27. The selection we have retained is very small indeed when compared to what remains to be learned, but it provides the student with an understanding of the time/tense concepts which he can build on after FC is completed.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Look at the pictures on the filmstrip and say whatever sentences they suggest to you. (These pictures can be used to practice questions and answers of the types studied in this unit.)

TEST
(whole unit)

1. Write these sentences in the imperfect tense:

1. Je dois partir. 2. Il faut manger. 3. Ce sont elles. 4. Que faites-vous? 5. Vous dites tout. 6. Je m'assieds ici. 7. Nous ne jetons rien. 8. Je veux comprendre. 9. Il appelle Jeanne. 10. Je les amène. 11. Il pleut. 12. Nous sommes malheureux. 13. Ils effacent. 14. Il neige. 15. Nous crions.

2. Indicate how many syllables would be pronounced in each phrase:

1. nous gelons 2. tu appelais 3. nous entrions 4. nous appelions 5. vous tuiez

3. Write these sentences in the pluperfect tense:

1. Elle se lave. 2. Vous fermez la porte. 3. Ils tombent. 4. Tu es en colère.

4. Dictation:

1. Vous êtes longue à vous réveiller. 2. Qui a pris la dernière tranche de pain? 3. N'es-tu pas sorti de la maison à minuit et demi? 4. Nous ne leur avions pas rendu visite depuis Noël. 5. Ça m'est arrivé il y a au moins huit ans. 6. Il me parlait souvent de sa première femme. 7. Il n'est pas très prudent de rester longtemps au soleil.

5. Transpose into French:

1. She had just been sick. 2. What was it about? 3. I was twenty years younger. 4. She was wearing a blue dress when I met her. 5. He was dying of thirst when I found him. 6. How long had she been sick when she died? 7. I have written about twenty *(use noun of approximation)* letters since this morning. 8. How long has it been since you have eaten anything? 9. We got rid of it three months ago. 10. She remembered it immediately after leaving. 11. Do not do (fam.) without it if you feel like having it.

6. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Au dixième siècle les pommes de terre étaient la nourriture principale des Français. 2. Il vaut mieux essayer un manteau avant de l'acheter. 3. Un bifteck doit se manger avec les doigts. 4. Les gens pauvres se plaignent d'avoir trop d'argent.

7. This section is designed to test your fluency. You will have 18 seconds to write your answer. Imitate this model:

Il pleuvra quand vous partirez. Answer: Il pleuvait quand vous êtes parti.

1. J'aurai soixante ans quand je finirai ce travail. 2. Elle aura moins de vingt ans quand elle se mariera. 3. Nous serons en Italie quand vous retournerez aux Etats-Unis.

28

FRAME ANALYSIS

frame 9: We do not teach the impersonal form: *Il existe des pays où l'on ne paie pas d'impôts.*

frame 28: The fact that *would, should, had* are often abbreviated to *'d (If you'd let me, I'd have gone home)* also complicates the task of the students. With some students, it may be a good idea before beginning frame 29 to determine whether they realize which tenses they are using in English.

frame 34: The sentences of frame 34 can also be used for more practice with the sequence imperfect/present conditional: *Il aurait suivi ce cours s'il y avait eu de la place - - Il suivrait ce cours s'il y avait de la place.*

Many constructions remain to be taught. Some of them are:

1. Special meanings of the conditional. The conditional can be used to soften a request, to express a mild reproach, or - in journalistic style - to report an event which has not been confirmed:

J'aurais voulu lui parler.	I wish I had spoken to him.
Tu ne pourrais pas te taire?	Can't you keep quiet?
Je prendrais bien une tasse de thé.	I think I'd like some tea.
Auriez-vous la monnaie de cinq dollars?	May I have change for five dollars?
Vous auriez pu m'avertir.	Why didn't you warn me?
L'accident aurait eu lieu hier.	The accident is said to have occurred yesterday.
On dirait du vin.	It looks like wine.
On aurait dit du vin.	It looked like wine.

2. Special sequences of tenses. In literary French, these sequences are found:

Il attendait ma réponse comme si son sort en eût dépendu (avait).
Mermoz eût ri de vous si vous aviez objecté qu'il se trompait (aurait).
Si Fabrice l'eût voulu, il l'eût apporté dans son cœur (avait, aurait).
Si le vent avait soufflé du nord, nos pins étaient perdus (auraient été).

The archaic constructions of the first three examples are stylistic devices found in the prose of many contemporary authors. In the fourth example, the shift to *étaient perdus* adds drama to the situation by emphasizing how narrowly the danger was averted.

3. Special *si* constructions. French uses a *si* construction in many cases which do not correspond to an *if* structure. Examples:

Vous pensez si j'étais furieux.	You can imagine how furious I was.
Si ce n'est pas malheureux de voir ça!	Isn't it a pity to see such a thing!
Ne soyez pas surpris s'il a réussi.	Don't be surprised at his success.
Si nous allions au cinéma?	What about going to the movies?
Si je le connais!	You bet I know him!
C'est à peine si je peux marcher.	I can hardly walk.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Look at the pictures on the filmstrip and say whatever sentences they suggest to you. (These pictures can be used to practice questions and answers of the types studied in this unit.)

2. Have the students practice the *si* structures with open-end questions and answers, where each question must build on the preceding answer. Example:

Que feriez-vous si vous étiez riche?
Si j'étais riche, j'irais en Europe.
Que feriez-vous si vous alliez en Europe?
Si j'allais en Europe, je visiterais Paris.
Etc.

TEST
(frames 1-21)

1. Indicate by *oui* or *non* whether the underlined letters represent the same sound:

1. cuisine, conseil 2. orthographe, bibliothèque 3. côte, cuisine 4. exister, expliquer 5. gomme, dommage 6. résister, remercier 7. semblant, grammaire 8. compte, montrer

2. Dictation:

1. Il faut faire la queue à la douane. 2. Elle est fatiguée de faire la cuisine plusieurs fois par jour. 3. Tu t'es perdu parce que tu as pris une petite route de campagne. 4. Je te remercie de tous tes conseils; ils m'ont aidé.

3. Transpose into French:

1. We are not invited to their marriage. 2. He pretended not to hear her when she asked him that question. 3. Allow me to thank you for having told me the truth. 4. Don't take their advice (plural). 5. She won't realize it until tomorrow. 6. Do not try to resist this man.

TEST
(whole unit)

1. Indicate how many syllables would be pronounced in each phrase:

1. il mangerait 2. vous chanteriez 3. nous répondrions 4. vous diriez 5. vous voudriez

2. Write the sentences using the conditional and imperfect tenses. Example:

Il (acheter) une maison s'il (avoir) de l'argent.
Answer: Il achèterait une maison s'il avait de l'argent.

1. Je ne (pouvoir) pas dormir si je (boire) du café. 2. Si tu n' (avoir) pas d'argent, tu t'y (habituer). 3. Nous (avoir besoin) d'une voiture si nous (habiter) ici. 4. S'il me (dire) un tel mensonge, j'en (mourir).

3. Dictation:

1. Elle est heureuse de vous avoir près d'elle. 2. J'écrirai si je veux. 3. Je sais toujours tout. 4. Cette bibliothèque a plusieurs dizaines de milliers de livres. 5. On peut passer d'un état à un autre sans payer de douane.

4. Transpose into French:

1. Couldn't he have hurried? 2. He would have had enough money if he could have left by boat. 3. I would like to be as young as you. 4. I would not have been afraid of anything if you (fam.) had stayed with me. 5. They (m.) would not have fallen if they had not hurried. 6. How long had she been married when her husband left her? 7. I will go to bed when I have finished reading this book.

5. Write the sentences using the pluperfect and past conditional. Example:

S'il travaillait, il réussirait. Answer: S'il avait travaillé, il aurait réussi.

1. Si je partais en avion, j'arriverais à Paris pour dîner. 2. Nous nous endormirions si vous ne faisiez pas tant de bruit. 3. Elle t'aiderait si tu ne te moquais pas d'elle. 4. Vous deviendriez riche si vous restiez ici.

6. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. La Belgique est le plus grand état d'Europe. 2. Plus on conduit vite, moins on a d'accidents. 3. La cathédrale de Paris existe depuis plus de vingt siècles. 4. Tous les gens honnêtes deviennent vite riches.

7. This section is designed to test your fluency. You will have a limited amount of time to write your answer. Imitate this model:

You hear: Il a de l'argent. Il va en Italie.

You answer: S'il avait de l'argent, il irait en Italie. *and*
S'il avait eu de l'argent, il serait allé en Italie.

1. J'ai des timbres. Je peux envoyer cette lettre. (40 seconds). 2. Nous arrivons en retard. Elle se met en colère. (45 seconds). 3. Tu te tais. Je m'endors. (25 seconds).

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FRAME ANALYSIS

frames 20 and 26: But there are variations similar to those we discussed in Unit 15: *Marie est peut-être votre amie, mais elle ne sera jamais la nôtre. Il pouvait être votre orgueil, comme il a été le mien. Dieu merci, il n'est pas mon mari; il est celui de Jeanne.*

The use of a number with a possessive pronoun is not taught in FC:

Ce sont les deux miens. Voici les deux vôtres.

In FC, we do not use *à moi, à toi,* etc. with possessive pronouns:

C'est le sien à lui. C'est le sien à elle.

frame 24: The suffixes *-ci* and *-là* are also dropped when the demonstrative pronouns are followed by an adjective, a participle or a prepositional phrase (not taught in FC), or a relative clause (taught in Unit 30):

Il n'a aucun livre, même pas ceux nécessaires à son travail.
Il faudra remplacer celles perdues dans le courrier.
Donnez-moi la boîte en fer et celle en bois.
Je ne connais pas cette femme, celle au chapeau noir.
Voici celle qui travaille le mieux.

According to some grammarians (see Grevisse, *Le Bon Usage,* par. 515), it is incorrect to have the demonstrative pronouns followed by an adjective or a participle. These grammarians also state that *de* is the only preposition which can follow the demonstrative pronouns. However, as Grevisse points out, these constructions "ont reçu la sanction du bon usage".

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Look at the pictures on the filmstrip and say whatever sentences they suggest to you.

TEST
(whole unit)

1. Imitate this model:

Votre assiette est sur la table. Answer: La vôtre est sur la table.

1. Avez-vous descendu notre valise? 2. Son père n'a que cinquante ans. 3. De quelle couleur est ta voiture? 4. As-tu assisté à leur mariage? 5. As-tu lu un de leurs livres? 6. Je ne m'intéresse pas à son idée.

2. Dictation:

1. La Marne se jette dans la Seine près de Paris. 2. Vous pouvez acheter ça n'importe où. 3. Celles-ci sont en bois, mais celles-là sont en fer. 4. Je ne suis pas près de m'habituer à ce bruit-là. 5. Il y avait de hautes herbes autour de la maison. 6. Quand on a des enfants, il vaut mieux habiter au rez-de-chaussée.

3. Transpose into French:

1. We can buy these (m.). 2. This one (f.) will be better than that one (f.). 3. It isn't your baggage; it must be theirs (possessive pronoun). 4. The rivers of America are longer than those of Europe. 5. Is this today's newspaper? - No, it is yesterday's. 6. Whose are those (f.)? 7. I can speak to anybody at all. 8. We can leave on a vacation any time at all.

4. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Les serviettes essuient mieux quand elles sont sèches. 2. On peut mourir à n'importe quel âge. 3. Les rues sont plus larges que les trottoirs. 4. Quand on a de jeunes enfants, il vaut mieux habiter au douzième étage. 5. N'importe qui peut emprunter de l'argent à la banque.

5. This section is designed to test your fluency. You will have a limited amount of time to write your answer. Imitate this model:

Est-ce que c'est le livre de Jean?   Answer: Oui, c'est celui de Jean.

1. Est-ce que ce sont les clefs de la maison? (13 seconds) 2. A-t-il perdu les bagages des touristes? (13 seconds) 3. Préfère-t-elle les villes du sud? (12 seconds) 4. Se sont-ils plaints du travail de monsieur Martin? (19 seconds)

30

FRAME ANALYSIS

frame 1: We do not teach the use of *lequel* as a device to avoid ambiguity:

J'aime l'hospitalité de ce pays, qui est admirable.
J'aime l'hospitalité de ce pays, lequel est admirable.
J'aime l'hospitalité de ce pays, laquelle est admirable.

The demonstrative pronouns do not always drop *-ci* and *-là* when they are followed by a relative clause. The suffixes *-ci* and *-là* can be kept to indicate that you are referring to one or several of the elements of a group. Thus, these contrasts are possible:

Ce sont ceux que je préfère.	Here are those I prefer.
Ce sont ceux-là que je préfère.	Those are the ones I prefer.
Je n'ai que ceux qui étudient bien.	I have only the ones who study well.
Je n'ai que ceux-ci qui étudient bien.	These are the only ones I have who study well.

frame 3: In FC, we do not teach the alternate forms *de qui* or *duquel* (see page 92).

frame 5: In principle, *dont* cannot be used to refer to an indirect object. Instead of **Voici le professeur dont j'ai parlé au fils*, we should say *Voici le professeur au fils de qui (duquel) j'ai parlé*. Usage, however, is very unsettled and there are many authors who do use *dont* (see L. C. Harmer, *The French Language Today*, page 27). In any case, these constructions are so rare that they do not belong in a basic course.

frame 7: We do not teach the use of *lequel* and its derivatives for persons.

Some modern authors have been reviving a former usage of *qui* and *quoi* for things (see Grevisse, *Le Bon Usage*, par. 543, 552, and L. C. Harmer, *The French Language Today*, pages 245-247):

Des collines derrière qui l'on sent la mer. (H. de Régnier, *Les Jeux rustiques et divins*)
Bernis regarde cette montre par quoi s'opère un tel miracle. (St.-Exupéry, *Courrier Sud*)

frame 11: In sentences such as *take what is yours*, French cannot use possessive pronouns: **prenez ce qui est le vôtre*. We say *prenez ce qui est à vous*.

frame 12: The unstable vowel of *ce* is dropped in *ce qui, ce que, ce dont,* but it is retained before a preposition (*ce à quoi, ce pour quoi,* etc.).

frame 14: The students' most common error is to use *que* for *qui, dont* for *de qui, ce + preposition + quoi* for *preposition + quoi:*

Je sais qui vous voyez.	*Je sais que vous voyez.
Je vous demande de qui vous parlez.	*Je vous demande dont vous parlez.
Je sais à quoi vous pensez.	*Je sais ce à quoi vous pensez.

The list of verbs we give in FC is not complete. It is impossible - and in any case undesirable in a basic course - to draw up a complete list because usage in many cases is not clear. There is general agreement about *comprendre, demander, se demander, dire, ignorer, savoir.* With *être* and the expressions *voici, voilà,* there is hesitation when the pronoun is *quoi.* Dictionaries and grammars mention only these constructions:

C'est à quoi je n'avais pas songé.
Voici sur quoi je veux le questionner.
C'est en quoi vous vous trompez.
Voilà de quoi je voulais vous parler.

but contemporary usage, especially with *être,* seems to favor the construction with *ce:*

C'est ce à quoi tend le texte de loi proposé par le gouvernement. (*L'Express,* May 31, 1965)
C'est ce contre quoi nous luttons tous. (Muriel Reed, *Chez les Aristocrates*)

The following examples (found in books or heard in conversation) show that there are many other verbs which, at least in some sentences, can be followed directly by the subordinate clause:

J'ai oublié qui est venu.
J'ai oublié quel livre il a écrit.
Avez-vous vu qui est là?
Avez-vous vu à qui il parlait?
Vous voyez qui je veux dire.
J'invite qui je veux.
J'aime qui m'aime.
Devinez à quoi je pense.
Devinez à qui je pense.
Embrassez qui vous voudrez.
Montrez-moi qui vous aimez.
Montrez-moi quelle machine vous préférez.
Montrez-moi de quoi vous parlez.
Je ne me rappelle pas à qui j'ai parlé.
Je ne me rappelle pas lequel j'ai perdu.
Je choisirai qui je veux épouser.
Pouvez-vous reconnaître qui vous a attaqué?

This construction is even found with *de*-expressions:

Je ne me souviens pas qui vous êtes.
Je suis amoureux de qui vous parlez.
Je ne suis pas sûr qui vous êtes.
Je ne suis pas sûr de qui vous parlez.

Instead of *qui* (subject), *qui est-ce qui* is occasionally used: *Je voudrais bien savoir qui est-ce qui a eu cette idée* (P. Benoit, *Bethsabée*). See Grevisse, *Le Bon Usage,* par. 995.

Most grammarians use the term "indirect question" to describe the above constructions. We believe that the term is misleading and should not be used with the students. They get confused when they have to use the term "indirect question" with sentences which sometimes require an answer *(Dites-moi qui vous êtes)* and sometimes do not *(Je sais qui vous êtes).*

frame 15: When the tense of *être* is polysyllabic, we find that the subject may either precede or follow: *Je ne sais pas où mon père sera (était, a été).* The inversion is also found with verbs other than *être: Je ne sais pas à qui appartient cette voiture.*

The liaisons are usually avoided: *Je ne sais pas comment (quand) il partira.*

Among the points which remain to be taught, the most important are:

1. Use of the subjunctive in relative clauses (see Grevisse, *Le Bon Usage*, par. 1013). Examples:

   C'est l'homme le plus grand que j'aie vu.
   Il n'y a rien qui me plaise mieux.
   Il y a peu d'enfants qui n'aient pas peur.
   Tu es le premier qui ne puisse pas venir.
   Je cherche quelqu'un qui sache l'anglais.
   Essaie de trouver quelqu'un qui puisse venir.
   Connais-tu une maison qui soit à vendre?
   Y a-t-il quelqu'un qui puisse le faire?

2. Emphasis constructions with *ce:*

Tu es venu me voir ce matin.	C'est toi qui est venu me voir ce matin.
Tu es venu me voir ce matin.	C'est ce matin que tu es venu me voir.
La voiture me plaît.	Ce qui me plaît, c'est la voiture.
Je me souviens de Jean.	C'est de Jean que je me souviens.
Ce que vous dites est très aimable.	C'est très aimable, ce que vous dites.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Review the pictures of the previous units and have the students give sentences with relative clauses.

2. Give the students simple sentences and have them add relative clauses. For example, *Le train est en retard* could become *Le train que je dois prendre est en retard, Le train par lequel ma mère doit arriver est en retard,* etc.

TEST
(whole unit)

1. Add the correct pronoun:

1. La maison ___ je vous ai donné l'adresse est près d'ici. 2. Voici le livre ___ je m'intéresse. 3. C'est la raison pour ___ il ne t'aime plus. 4. La voiture ___ j'ai aperçue était verte. 5. Nous pouvons faire tout ___ nous voulons. 6. Je me souviens du jour ___ vous êtes arrivé. 7. Qui a pris l'argent ___ était sur la table? 8. Les magasins en face ___ nous habitons sont très sales. 9. Les gens chez ___ nous sommes allés vous connaissent bien. 10. Voici quelque chose ___ je suis très fier. 11. ___ est vraiment bon coûte cher. 12. Je n'ai pas réussi à faire ___ je m'intéressais. 13. Ne faites pas attention à ___ les gens vous disent de moi. 14. L'étudiante sur ___ je comptais n'est pas venue. 15. Je ne m'intéresse pas à ___ vous me parlez.

2. Dictation:

1. Il nous a promis tout ce que nous lui avons demandé. 2. Je pourrai vous prêter tout ce dont je ne me sers plus. 3. Tu ne croiras jamais ce qu'elle m'a obligé à faire. 4. Il y a des gens qui travaillent mieux le soir que le matin. 5. Il n'est pas prudent de garder tout son argent chez soi.

3. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Il est prudent de mettre son argent à la banque. 2. Les premiers Espagnols sont arrivés en Amérique au dixième siècle. 3. La plupart des enfants savent marcher quand ils ont trois mois. 4. Les avions ne volent pas quand il y a des nuages.

4. This section is designed to test your fluency. You will have 14 seconds to write your answer. Imitate this model:

Où êtes-vous? Answer: Je sais où vous êtes.

1. Qui êtes-vous? 2. Que veux-tu? 3. A qui parleras-tu? 4. Qu'est-ce qui est vrai? 5. Quelle est sa nouvelle adresse? 6. De quoi vous a-t-il parlé?

31

FRAME ANALYSIS

frames 12-28: We use *tant que* only with the meaning *so much/many that;* we do not use it with its other meaning *as long as (Je l'aimerai tant que je vivrai).*

The analysis given by Grevisse (*Le Bon Usage*, par. 994-1008, 1016-1045) shows how complex these structures can be. The use of the subjunctive after some verbs (e.g., *sembler*), the use of a redundant *ne (J'ai peur qu'il ne vienne, Venez avant qu'il ne pleuve, Je partirai à moins qu'il ne pleuve)*, the sequence of tenses, etc. can be the subject of endless discussions. The guidelines we give in FC will allow the students to express themselves accurately. The other conjunctions can be learned and tense usage can be refined when reading is begun after FC is completed.

frame 16: The preposition *jusqu'à* corresponds to *as far as* and *until*, but the conjunction *jusqu'à ce que* corresponds only to *until:*

J'irai jusqu'à l'église.	I will go as far as the church.
Je travaillerai jusqu'à midi.	I will work until noon.
Je travaillerai jusqu'à ce que je réussisse.	I will work until I succeed.
Je marcherai aussi loin que je pourrai.	I will walk as far as I can.

frame 22: Another tense interference involves the *passé surcomposé* (not taught in FC). See Grevisse, *Le Bon Usage*, par. 661, 703:

Il est parti dès qu'il a eu mangé.
Il s'est endormi tout de suite après que nous avons été partis.
Je suis parti dès que je me suis eu lavé.

frame 23: There seems to be among contemporary writers an increasing tendency to use the subjunctive with *après que*, but this use of the subjunctive is still considered unacceptable. See Grevisse, *Le Bon Usage*, par. 1018, and L. C. Harmer, *The French Language Today*, pages 193-197.

frame 25: It may be necessary to point out the difference between *que* and compound conjunctions with *que*. In these examples, the subjunctive is not used because the conjunctions are *si..que, tant..que:*

Je suis si heureux que je ne peux pas parler (so happy that I cannot speak).
Vous vous plaignez tant que personne ne vous aimera (so much that nobody will like you).

With some verbs (*penser, croire, vouloir, falloir, sembler,* etc.), the meaning of the sentence is not affected by the position of *ne..pas, ne..plus* or *ne..jamais: je ne crois pas qu'il partira* or *je crois qu'il ne partira pas*. In contemporary usage, these negations are generally placed in the main clause.

frame 27: See L. C. Harmer, *The French Language Today,* pages 209-215, for a discussion of the inconsistencies in the use of the subjunctive after *croire*.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

1. Review the pictures of the previous units and have the students give sentences with noun and adverb clauses.

2. Give the students simple sentences and have them add noun and adverb clauses. For example, *Je suis plus heureux* could become *Je suis plus heureux depuis que j'habite ici, je suis plus heureux bien que j'aie moins d'argent,* etc.

TEST
(frames 1-19)

1. Write the verbs in the present subjunctive:

1. il se tait 2. nous recevons 3. vous mangez 4. je perds 5. tu dors 6. elle coud 7. ils attendent 8. j'obéis 9. il veut 10. nous faisons 11. il pleut 12. il va 13. ils peuvent 14. tu vois 15. ils savent 16. j'ai 17. il s'assied 18. il faut 19. je ris 20. nous voulons 21. vous étudiez 22. nous sommes 23. il vaut 24. tu cours

2. Write the verbs in the past subjunctive:

1. ils se sont dépêchés 2. nous avons réussi 3. tu as eu besoin de Jean 4. nous nous sommes réunis

3. Transpose into French:

1. I work as much as I can. 2. You (fam.) behave as if you were afraid of me. 3. He wonders whether he must stay here. 4. You (fam.) have such beautiful eyes that all men are in love with you. 5. We have acted as he wanted (imperfect). 6. I want them (m.) to leave at once. 7. Don't (fam.) leave before your uncle arrives. 8. Do you close the door after everybody is gone? 9. I will stay at the house until you (fam.) arrive. 10. I opened the window without their (m.) noticing it. 11. I haven't spoken to anybody since (time) you phoned me. 12. I am waiting for the students (m.) to tell me the whole truth.

TEST
(whole unit)

1. Fill in with the present indicative or present subjunctive:

1. Je ne crois pas qu'il (avoir) honte. 2. Finissez de vous habiller avant qu'il (venir) vous chercher. 3. Nous sommes certains qu'il (dormir). 4. Il pense que je (être) heureux. 5. Je préfère qu'il (pleuvoir). 6. Restez avec moi jusqu'à ce qu'il s'en (aller). 7. Commencez-vous à travailler dès que vous (arriver)? 8. Je demande qu'elle (descendre). 9. Est-il utile que je m'en (souvenir)? 10. J'espère qu'elle (savoir) sa leçon. 11. Viens nous aider puisque tu n' (avoir) rien à faire. 12. Craignez-vous que je ne (pouvoir) pas vous comprendre? 13. Il ne pourra pas

travailler ici à moins qu'il (savoir) l'italien. 14. Partez sans qu'elle vous (voir). 15. Elle continue à l'aimer bien qu'il lui (mentir) tout le temps. 16. Ne faites pas de bruit pendant qu'il (dormir).

2. Transpose into French:

1. I will stay here as long as you want. 2. We want you to answer this question. 3. I will leave as soon as I have finished this work. 4. He hasn't been feeling well since (time) he has been in England. 5. I will help you so that you won't fail your exams. 6. You must (il faut que) tell me everything you know about him. 7. I am waiting for you to finish. 8. I am afraid that he has seen me. 9. You (fam.) look at me as if you did not believe me. 10. I am proud that you have such good grades. 11. It is a pity that you did not arrive earlier. 12. Your shoes are better than John's. 13. What he noticed yesterday opened his eyes.

3. Dictation:

1. Nous nous demandons où il est. 2. Je connais quelqu'un qui a souffert plus que vous. 3. Je ne regrette plus d'avoir dû travailler dur. 4. Il est possible que les hommes aillent un jour dans la lune. 5. Je ne suis plus qu'un vieil homme dont la vie n'a pas été heureuse.

4. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Il y a des gens qui travaillent mieux le matin que le soir. 2. Dans le métro, on ne voit que des gens riches. 3. Quand on emprunte un livre à la bibliothèque, on peut le jeter après l'avoir lu. 4. Il est défendu de boire du vin français aux Etats-Unis.

5. This section is designed to test your fluency. You will have 12 seconds to write your answer. Imitate this model:

Vous devez partir. Answer: Il faut que vous partiez.

1. Tu dois t'asseoir. 2. Il doit traduire. 3. Ils doivent s'en aller. 4. Nous devons tout savoir. 5. Vous devez pouvoir comprendre.

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FRAME ANALYSIS

frame 3: The list of verbs which can take *l'en/les en* **includes** *accuser, avertir, blâmer, charger, convaincre, débarrasser, détourner, dispenser, dissuader, empêcher, excuser, guérir, menacer, persuader, prier, priver, récompenser, remercier, sortir, tirer.*

The list of verbs which can take *l'y/les y* **includes** *aider, amener, apporter, attendre, autoriser, cacher, condamner, conduire, contraindre, emmener, encourager, engager, envoyer, forcer, garder, inviter, jeter, jouer, laisser, mettre, monter, obliger, placer, porter, pousser, préparer, recevoir, rencontrer, suivre, trouver, voir.*

frame 7: This problem arises only with verbs which can take two animate objects: *amener, confier, disputer, donner, envoyer, laisser, mener, préférer, présenter, recommander,* etc.

Notes

1. Several of the combinations we have mentioned sound strange with some verbs. Examples: *laisse-m'y, mets-l'y, dispense-l'en, sors-les-en, mène-l'y.*

2. These variations are also found and are considered acceptable by some grammarians:

Standard French:	Donnez-le-nous.	Variation:	Donnez-nous-le.
	Laissez-moi en parler.		Laissez-m'en parler.

3. Unstressed animate pronouns are changed to stressed pronouns when *ne...que* is added:

Je la lui présenterai. Je ne lui présenterai qu'elle. Je ne la présenterai qu'à lui/elle.

4. There are cases where a noun cannot be replaced with a pronoun. Example:

You remind me of my sister.	Vous me rappelez ma sœur.
You remind me of her.	-------------------------

5. There are some very rare instances where three object pronouns are used:

Il me l'y enverra.	He will send it to me there.
Je lui y en parlerai.	I will speak to him about it there.

SUGGESTIONS FOR DIRECTED AND FREE EXPRESSION

Review the pictures from the previous units; have the students ask questions and answer them with two object pronouns.

TEST
(whole unit)

1. Write the sentences replacing the object nouns with pronouns:

1. Ne me donnez pas le paquet. 2. Il nous a promis la photo. 3. Il ne parle pas de cette question à ses étudiants. 4. Remerciez vos amis de leur aide. 5. Présentez-moi à votre femme. 6. Ne montrerez-vous pas ces photos à votre femme? 7. Ne le remercie pas de son cadeau. 8. Il me présentera à ses amis. 9. Conduisez vos parents à la gare. 10. Prête-moi de l'argent. 11. Ne prêtez pas votre voiture à vos enfants. 12. Vendez votre maison à vos voisins. 13. Apportez-nous la chaise. 14. Offrirez-vous des fleurs à votre mère? 15. N'invite pas Marie à ton bal. 16. Il vous posera ces questions. 17. Lisez-moi ces livres. 18. Ne les remerciez pas de leurs conseils. 19. Parlez de cette histoire à vos enfants. 20. Il vous enverra à sa mère. 21. Il te présentera son père. 22. Il te présentera à son père.

2. Dictation:

1. J'attends que tu me dises tout ce que tu sais. 2. Ils sont entrés sans qu'on entende le moindre bruit. 3. Je ne crois pas que ceci vaille plus de cent francs. 4. Se rend-il compte que nous ne sommes plus d'accord? 5. Je voudrais savoir combien de temps ça durera.

3. Transpose into French:

1. It is a restaurant whose name is very famous. 2. Do you (fam.) believe that it is more important to know Russian? 3. Explain everything to her so that she will succeed at once.

4. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Quand un ami vous donne un cadeau, il ne faut pas oublier de l'en remercier. 2. Tous les monuments de Paris sont neufs. 3. Le drapeau américain a quarante étoiles. 4. Il n'est pas facile de rester mince quand on mange beaucoup de glace.

5. This section is designed to test your fluency. You will have a limited amount of time to write your answer. Replace the nouns with pronouns. Example:

Donnez cet argent à Jean. Answer: Donnez-le-lui.

1. Ne pose pas cette question à Hélène. (10 seconds) 2. Ne vous a-t-il pas présenté à sa femme? (15 seconds) 3. Apportez-moi de l'eau. (9 seconds) 4. Empruntez-lui le journal. (10 seconds) 5. Parlez-moi de votre nouveau professeur. (10 seconds)

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FRAME ANALYSIS

frame 2: We present the present participle in this last unit because an earlier presentation would cause interference with all the English sentences which use a present participle while their French equivalents do not.

frame 3: The verbal adjectives we have in FC (e.g., *intéressant, suivant*) have the same spelling as the corresponding present participles. We do not have cases like *fatiguant/fatigant, négligeant/négligent.*

frame 6: *En* is not always necessary when the subject is performing both actions:

Il vous attend (en) lisant un livre.

Tout can be used to emphasize simultaneity (not taught in FC):

Je travaille tout en écoutant la radio. Je peux faire mon travail tout en vous parlant.

frame 7, sentence 7: As in English, there are cases where both the infinitive and the present participle constructions are possible (with a slightly different meaning): *Je l'ai vue sortant (sortir) de la maison, je l'ai vue lisant (lire) un livre.*

frame 8: This construction is more frequent with object pronouns than with object nouns. *Faites-le obéir à la loi (Make him obey the law)* is acceptable, but **Faites Jean obéir à la loi (Make John obey the law)* is not. *Forcer, obliger* can be used: *Forcez (obligez) Jean à obéir à la loi.*

Three object pronouns cannot be combined with *faire; obliger* or *forcer* must be used:

*Faites-le-me-les donner.   Obligez-le à me les donner.

frame 10: The guideline given in FC is a simplification. The situation is more complex. The pronominal pronoun tends to be kept when the verb does not have a non-pronominal form *(se souvenir)* or when ambiguity could arise *(Faites-le arrêter* could mean *Have him arrested).*

frame 12: The guideline we give is true for common everyday sentences, but in literary French two direct objects are found (see L. C. Harmer, *The French Language Today*, pages 39-40): *Le hasard le fit rencontrer deux femmes sourdes-muettes (Larousse du XX^e^ siècle).*

frame 14: L. C. Harmer points out that many writers separate the object pronouns (*The French Language Today*, pages 41-42).

frame 16: In all the examples we teach in FC, the subject is the instigator of the action, but there are cases where the action is involuntary:

Il s'est fait tuer (battre, attraper).	He got killed (beaten, caught).
Elle s'est fait piquer par une guêpe.	She was stung by a wasp.

frame 19: Other examples:

Sa mère lui a fait faire une robe.	Her mother had her make a dress. Her mother had a dress made for her.
Faites-les traduire.	Make them translate. Have them translated.
Faites-lui dire la vérité.	Make him tell the truth. Have the truth told to him.
Je lui ai fait donner de l'argent.	I made him give some money. I had some money given to him.
Faites-les boire.	Make them drink. Have them drunk.

frame 20: There are many other structures of obligation which the students will have to learn later:

1. The use of *falloir* + *pronominal infinitive* to express a personal obligation:

   Il faut vous taire quand je parle.

2. The use of *falloir* + *indirect object pronoun* + *infinitive* to express a personal obligation:

   Il me faut travailler.   Il lui faut se taire.

3. The use of *avoir à* + *infinitive* to express a personal obligation:

   J'ai à lui parler.

4. The use of *ne...que* + the present of *avoir à* to express a softened obligation or advice:

   Tu n'as qu'à te taire.   I think you'd better keep quiet.

5. The use of *ne...que* + the imperfect of *avoir à* to express an idea corresponding to "what is

happening serves you right; you should have. . . ":

Tu n'avais qu'à te taire.	You should have kept quiet.

6. The special use of *fallait* to express a mild reproach because the person has not done what should have been done:

Il fallait tourner à gauche avant le pont.	You should have turned left before the bridge.

TEST
(whole unit)

1. Transpose into French:

1. She put some soap in her eyes while washing her hair. 2. She fell asleep while driving. 3. I made them keep quiet. 4. Have some sent to me. 5. You should not have come on foot. 6. What a good actress! 7. Get them washed. 8. Make her drink milk. 9. Don't make her drink. 10. Make her repeat them. 11. It must have been midnight when she came back. 12. It must have snowed here this morning. 13. Having a headache, I stayed home. 14. Not knowing where to go, she spent the whole day at the hotel. 15. I would have had it repainted if I had had enough money. 16. I found her dying of hunger. 17. Make the children work. 18. Being late, I took a taxi. 19. I should finish reading this book today, but I am too tired. 20. It was supposed to be warm today.

2. Dictation:

1. N'ayant ni amis ni parents ici, elle se sent très seule. 2. Nous ne sommes pas près d'oublier ce que vous venez de nous dire. 3. Nous devions prendre le train de neuf heures, mais nous l'avons manqué. 4. Il n'est pas allé à la gare à pied; il s'y est fait conduire. 5. Je ne savais pas que tu passais ton temps à écrire des romans. 6. Pour bien apprendre l'orthographe, il est utile d'avoir beaucoup de mémoire.

3. This section is designed to test your fluency. You will have 3 seconds to write your answer. Tell whether the sentence you hear is true or false:

1. Décembre et janvier ont le même nombre de jours. 2. Il y a cent ans dans un siècle. 3. Il y a des hommes qui ont mille ans. 4. Les Alpes sont entre la France et l'Italie.

4. This section is designed to test your fluency. You will have 13 seconds to write your answer. Imitate this model:

Lave ta voiture. Answer: Fais laver ta voiture.

1. Envoie-moi de l'argent. 2. Construisez-la ici. 3. Il m'a conduit à Paris. 4. Se coupera-t-il les cheveux?

FINAL PROFICIENCY TEST

PHONOLOGY AND READING ALOUD

A. Discrimination (the students hear one sentence from each set).

Indicate which one of each set of two phrases is pronounced:

1. Tout tourne.
   Tu tournes.

2. Je sais.
   J'essaie.

3. Les cheveux blonds.
   Les cheveux blancs.

4. C'est Louis.
   C'est lui.

5. Un seul œil.
   Un soleil.

6. Ils sautent.
   Ils sortent.

7. Il pleut.
   Il pleure.

8. Je n'ai rien acheté.
   Je n'ai rien à acheter.

9. Il a vingt ans.
   Il a vingt dents.

10. Il a sept dents.
    Il a sept ans.

11. Je n'ai pas d'yeux.
    Je n'ai pas de Dieu.

12. Nous mourons.
    Nous mourrons.

13. Nous savons.
    Nous avons.

14. Il nage.
    Il neige.

15. Je suis italien.
    Je suis italienne.

16. Parlez-vous!
    Parlez-vous?

B. Production (the students see the following sentences).

1. Indicate in which of the following phrases a /t/ sound is pronounced:

   a. une grande amie b. vend-il? c. quand il arrive d. orthographe e. vingt-huit francs

2. Indicate in which of the following phrases an /n/ sound is pronounced:

   a. il a raison b. un bon repas c. leur ancien ami

3. Indicate in which of the following phrases an /l/ sound is pronounced:

   a. tu travailles b. j'ai sommeil c. un billet d. tranquille

4. Indicate in which of the following phrases an /f/ sound is pronounced:

   a. neuf ans b. neuf amis c. œuf d. œufs

5. Indicate in which of the following phrases a /z/ sound is pronounced:

   a. vous avez su b. mesure c. dixième d. ressemble e. dessert f. jalouse g. douce

6. Indicate in which of the following phrases an /r/ sound is pronounced:

   a. léger b. cuiller c. fier d. monsieur

7. Indicate whether an /s/ sound, a /z/ sound, or neither of these two sounds is pronounced:

   a. il est plus attentif b. il a dix francs c. il est plus jeune que moi

8. Indicate which of the following words contain the vowel sound represented by *en* in *examen:*

a. inutile b. pain c. chien d. voisin e. important f. patiemment g. ennui h. faim

9. Indicate which of the following words contain the vowel sound represented by *eu* in *il a eu un accident:*

a. deux b. su c. sœur d. œufs

10. Indicate which of the following words contain the same vowel sound as the article *le:*

a. mer b. évidemment c. monsieur d. pays e. faisons f. clair

11. Indicate whether the singular and plural forms have a difference of pronunciation:

a. attend-il? attendent-ils? b. chante-t-il? chantent-ils? c. qu'il vienne qu'ils viennent

12. Tell how many sounds there are in:

a. longtemps b. beaucoup c. espagnol d. femme e. faim

13. Give the number of syllables in:

a. entrions b. partiez

14. Indicate where the syllabic cuts should be. Example: *i/l a / u/ne a/mie.*

a. elle arrive à l'heure b. Jean est un bel homme

15. Underline the points at which there would be a liaison. Example: *ils_ont raison.*

a. très attentif b. ils n'ont pas honte c. tout en haut d. un étudiant anglais

16. Cross out the unstable vowel sounds which would be dropped in conversational style:

a. je ne regardais pas b. pousse le livre c. vous chanteriez d. quelques livres e. nous gelions
f. écoutez le professeur g. presque tout h. nous appelons i. il mangerait

17. You will be given three minutes to prepare yourself to read these sentences aloud:

Après être entré par une fenêtre qu'on avait oublié de fermer, il est parti en emportant tous les bijoux.
Je me souviens de l'avoir vu en Espagne il y a une quinzaine d'années.
Nous avons pesé le pour et le contre et nous allons suivre vos conseils.
Les pièces du rez-de-chaussée sont trop humides en hiver.
Le cœur de ces deux hommes est dur comme la pierre.
N'allez pas en ville.
Habitez-vous tout seul?
Qui mourra?

The above sentences are designed to test all the features of pronunciation which were taught in FC (see the detailed analysis on page 86). Pronunciation in directed expression and free expression can be tested at the same time as accuracy and fluency (see pages 319-320).

MORPHOLOGY AND SYNTAX

1. Write these sentences in the past tense. Example: *il le croit -- il l'a cru.*

1. Elle arrive. 2. Il la bat. 3. Elles sortent à minuit. 4. Elles se mentent. 5. Elle s'en sert.

2. Write these nouns in the plural:

1. un genou 2. un œil 3. un pneu 4. un bateau 5. un journal 6. un bal 7. un vitrail

3. Write these phrases without the qualifying adjective, making any changes necessary:

1. ma nouvelle adresse 2. ce petit avion

4. Write these phrases in the masculine:

1. cette vieille femme 2. ma nouvelle amie

5. Imitate this model: *If I knew, I would tell you.* Answer: *If I had known, I would have told you.*

1. Combien d'argent dépenseraient-elles si elles allaient en France? 2. Elle se marierait avec lui s'il avait de l'argent. 3. Vous vous tromperiez si vous vous dépêchiez.

6. Complete these sentences in French:

1. Je ne pense pas à mon fils; je pense about his *(singular)*. 2. Vous pouvez parler de mon livre, mais ne parlez pas about theirs *(referring to several books)*.

7. Write these verbs in the future tense. Example: *il mange -- il mangera.*

1. ils s'asseyent 2. nous achetons 3. je préfère 4. il oublie 5. vous suivez 6. il pleut 7. tu envoies

8. Write these verbs in the present subjunctive:

1. il se tait 2. j'obéis 3. tu vas 4. nous étudions 5. il rit 6. vous savez 7. tu crois 8. vous faites

9. Fill in the blanks with *meilleur, mieux, mal, mauvais:*

1. Vous conduisez plus ___ que moi. 2. Ma voiture marche ___ que d'habitude. 3. Le beurre est ___ marché que l'huile. 4. Le pain est encore plus ___ que d'habitude.

10. Fill in the blanks with *il, ce, ça:*

1. Il dit qu'il est marié, mais ___ n'est pas vrai. 2. ___ doit être Marseille. 3. ___ ne peut pas être professeur. 4. ___ sont eux.

11. Indicate whether the subjunctive or the indicative would have to be used:

1. Vous parlez comme si vous (être) mon père. 2. Nous sommes partis dès que nous (avoir) pu. 3. Je viendrai à moins qu'il (pleuvoir). 4. Je préfère que tu (partir). 5. Je crois qu'il (être) parti. 6. Vous ne savez pas où je (être). 7. Je ne pense pas qu'elle (être) malade.

12. Indicate whether the third person plural would have the same or a different pronunciation:

1. il sortait 2. il viendra 3. il arrive 4. qu'il soit

13. Write the infinitive in the correct tense:

1. Je me coucherai dès que j' (arriver). 2. Je lui écris tous les jours depuis qu'il (être) en France. 3. Depuis quand (être) -ils fiancés quand ils se sont mariés? 4. Il partira quand il (avoir) fini son travail. 5. N' (avoir) pas peur!

14. Add *qui, que, dont, lequel, quoi, ce qui, ce que, ce dont* where necessary:

1. J'ai fait ___ vous avez fait. 2. Ce n'est pas l'étudiant ___ il s'agit. 3. Il n'y a que l'argent ___ l'intéresse. 4. Le travail sur ___ je comptais a été donné à Pierre. 5. Avez-vous reçu la lettre ___ je vous ai écrite? 6. ___ vous vous plaignez n'est pas important. 7. Tout ___ est ici m'appartient. 8. Ce à ___ vous pensez ne peut pas réussir. 9. Dites-moi ___ vous êtes. 10. Je travaillerai jusqu'à ___ je réussisse. 11. Je veux ___ mes enfants se couchent tôt. 12. Ils habitent ici depuis ___ leur mariage.

15. Fill in with *à, au, dans, de, de l', de la, du, des, en* where necessary:

1. Nous sommes ___ voyage. 2. Je suis né ___ Marseille. 3. J'apprends ___ conduire. 4. Ce n'est pas ___ vin. 5. Empêchez-la ___ sortir. 6. ___ quelle heure partira-t-il? 7. Je ne veux ni ___ café ni ___ thé. 8. Obéissez ___ vos parents. 9. Il est entré ___ la maison. 10. Regarde ___ la carte. 11. J'ai mal ___ pied. 12. Avez-vous assez ___ vêtements? 13. Tu as tort ___ partir. 14. Je bois mon café ___ une tasse. 15. ___ quelle couleur est la maison? 16. Il a perdu plus ___ mille dollars. 17. Elle a raison la plupart ___ temps. 18. Qui dit ___ tels mensonges? 19. As-tu trop ___ mangé? 20. Ecoutez-vous ___ le professeur? 21. Le train a une heure ___ retard. 22. Nous venons d___ Canada. 23. Etes-vous ___ vacances? 24. J'espère ___ ne rencontrer personne. 25. Es-tu fatigué ___ marcher? 26. Elle est toujours sans ___ argent. 27. Je tiens ___ ces meubles anciens. 28. Que pensez-vous ___ Marie? 29. Nous habitons ___ dix kilomètres d'ici. 30. Ressemble-t-il ___ son père?

16. Rewrite the sentences arranging the words in parentheses in the correct order:

1. il aime (les oranges) (beaucoup) 2. je parle (mal) (espagnol) 3. vous ne lisez pas (assez) (vite) 4. lisez les (premières) (deux) pages 5. (personne) (croit) (ne) (vous) 6. Voici l'étudiante dont (le) (connais) (je) (père)

17. Fill in with *le, la, les* where necessary:

1. J'ai suivi les cours ___ plus faciles. 2. Quelles machines marchent ___ plus lentement? 3. Je sais ___ français. 4. J'ai un étudiant dont ___ père est mort à la guerre.

18. Write the affirmative commands in the negative and the negative commands in the affirmative:

1. Ne me parlez pas. 2. Plaignez-vous-en. 3. N'y va pas. 4. Essuyez-les-vous. 5. Asseyez-vous. 6. Rappelle-le-toi.

19. Answer in the affirmative replacing the nouns with pronouns:

1. Peux-tu répondre à la question? (Oui, je...) 2. Vous rappelez-vous la date? (Oui, je...) 3. S'est-il cassé la jambe? (Oui, il...) 4. Te souviens-tu de l'histoire? (Oui, je...) 5. Est-ce que la maison appartient à votre père? (Oui, elle...) 6. As-tu mangé de la viande? (Oui, je...) 7. Est-ce que la voiture est à Jeanne? (Oui, elle...) 8. Te plains-tu du professeur? (Oui, je...) 9. A-t-elle deux frères? (Oui, elle...) 10. Avez-vous promis ces fleurs? (Oui, je...) 11. Est-ce que ce sont Marie et Jean? (Oui, ce...) 12. Laisseras-tu tomber le cours de français? (Oui, je..)

20. Write the sentences replacing the nouns with pronouns: *il donne l'argent à Paul -- il le lui donne.*

1. Conduisez les enfants à l'école. 2. Posez cette question aux étudiants. 3. Je remercie mon père de son cadeau. 4. Il me présentera à sa femme.

21. Fill in with *à*, *au*, *aux*, *dans*, *de*, *de l'*, *de la*, *du*, *des*, *en* whenever necessary:

1. Ce livre n'est pas ___ moi; c'est celui ___ Paul. 2. Jeanne est la meilleure étudiante ___ la classe. 3. La Seine a 800 kilomètres ___ longueur. 4. Ils mangent plus ___ poisson que ___ viande. 5. Il arrivera ___ le premier ___ mai. 6. Nous habitons ___ Japon ___ été. 7. Il n'est pas facile d'emprunter ___ argent ___ la banque. 8. Nous n'avons rien ___ nouveau ___ vous dire. 9. Elle ne veut pas ___ se marier ___ printemps. 10. Je ne me souviens pas ___ prénom ___ M. Martin. 11. Je regrette ___ ne plus avoir ___ travail. 12. Nous manquons ___ temps. 13. Je crains ___ ne pas comprendre. 14. Je travaille ___ Italie. 15. Ne peignez pas la maison ___ blanc. 16. Nous apprenons l'histoire d___ France. 17. Il est impossible ___ résister ___ un tel homme. 18. Combien ___ livres avez-vous? 19. Il a gagné un million ___ dollars. 20. L'étudiant ___ cheveux blonds est français. 21. Je n'ai pas pu le voir parce qu'il venait ___ sortir. 22. Elle a ___ belles dents. 23. J'ai ___ bons amis. 24. Je mange ___ poisson. 25. Je n'ai plus ___ meubles.

22. Transpose into French:

1. Are you waiting for him to go out? 2. I don't know where her money is. 3. We left without his seeing us. 4. They (m.) are glad that you can drive to Paris. 5. Three years ago we spent our vacation in Europe. 6. Not knowing his address, I did not write him. 7. I got my hair cut last week. 8. You should have bought his house. 9. He and I are thirty-six years old. 10. The more I sleep, the more tired I am. 11. Joan and Paul think about each other. 12. You are late again! It's the fifth time. 13. Do women make fun of men? 14. We cannot do without bread. 15. Shave only once a day. 16. Does she like fish? 17. I have only twenty-one dollars left. 18. My eyes are blue. 19. They (m.) have known each other for several years. 20. What is your phone number? 21. We stay because we know we are right. 22. Do not go swimming right after eating. 23. What just made noise? 24. It was supposed to rain this morning. 25. We had to drive slowly because of the snow. 26. What must I wear? 27. What are you thinking about? 28. Don't take my chair; take this one. 29. Who has not voted yet?

The above morphology and syntax sections test the material taught in these frames of the 33 units of FC: Unit II, 4; III, 4, 9, 13, 14, 17, 37, 40, 60, 87 (b) (c); IV, 11 (a) (b) (c), 13, 41, 44, 49; V, 1, 2, 17, 25, 47, 51, 71, 74, 89 (a) (b), 102; VI, 3, 24, 34, 35, 36, 42, 105, 121, 123, 128; VII, 5, 52, 54, 61, 70, 81, 84; VIII, 8; IX, 13, 14, 15, 23, 25, 27, 32 (1) (2a) (2c), 40; X, 1, 8, 9, 16, 18, 31, 32, 70, 79, 85, 87, 91, 92; XI, 2, 6, 7, 10, 19, 20, 29, 37, 39, 51; XII, 1, 6, 71, 78; XIII, 19, 22, 25, 34, 40; XIV, 5, 41, 45, 56 (a) (b) (c); XV, 4, 10, 15, 18, 22, 25, 36, 37, 57 (1) (2) (3) (4), 63 (b), 69; XVI, 2, 3, 17, 45, 47, 60, 62, 66, 79; XVII, 3, 51, 58; XVIII, 10, 26, 43, 45, 47, 51, 60, 70, 71; XIX, 9, 13, 15, 20, 24; XX, 1, 3, 6, 13, 35, 42, 48, 50; XXI, 6, 8, 17, 21, 24, 30, 32, 39, 75, 79, 81, 87; XXII, 3, 5, 8, 18, 20; XXIII, 3, 5, 9; XXIV, 4, 6, 8, 12, 14, 16, 23, 25; XXV, 1, 4, 9, 11, 13, 16, 18, 25; XXVI, 21 (a), 25, 34; XXVII, 2, 3, 7, 16, 23; XXVIII, 13, 32, 34; XXIX, 17, 22, 24; XXX, 2, 4, 5, 7, 11, 14, 15; XXXI, 2, 3, 5, 9, 12, 14, 16, 18, 22 (b) (c), 23, 25, 27, 35; XXXII, 3, 4, 7; XXXIII, 1, 6, 16, 20 (b).

SPELLING

1. Fill in the missing letters being sure to form the accents very carefully:

1. Japan	Jap__n	4. coffee	c___	7. marvellous	m__r___lleux
2. clear	cl__r	5. button	b___on	8. dangerous	danger__x
3. niece	ni__ce	6. humid	humi__	9. September	septemb__

10. hotel h__tel
11. suffer s__ffrir
12. paint p__indre
13. dance dan__er
14. jealous j___se
15. autumn aut__mne
16. vinegar vin____
17. number n__mbre
18. mistake f__te
19. address a__resse
20. baggage ba__ages
21. progress prog___
22. chocolate chocola__
23. example ex__mple
24. marriage ma__iage
25. resemble re__embler
26. apartment a____ment

2. Add accents, cedillas and hyphens where necessary:

1. Il repete.
2. Vous avanciez.
3. Le connait il?
4. Il est arrive tot.
5. Souvenez vous en.
6. Ne lui en parlez plus.
7. Nous commencons a l'heure.
8. Sept cent quatre vingt deux mille.

AUDIO COMPREHENSION

The sentences in the following two sections should be read in conversational style at terminal behavior speed. The first section is designed to test accuracy of comprehension; the sentences contain 519 sounds for 206 words, a sound-to-word ratio of 2.51. The second section is designed to test instantaneity of comprehension; the sentences contain 547 sounds for 184 words, a sound-to-word ratio of 2.9.

1. Transpose into English; each sentence will be read three times:

1. Peu d'hommes vivent plus de cent ans. 2. Ils veulent me dire la vérité. 3. Si vous vous trompez, tout le monde le saura. 4. Je m'en vais parce qu'il ne me reste aucun espoir. 5. Il a une dizaine d'années de moins que moi. 6. Ces choses-là ne peuvent pas s'envoyer par la poste. 7. Si vous saviez comme toutes vos questions m'ennuient! 8. Il a pris mon argent sans que je m'en aperçoive. 9. Puisque tu as besoin d'aide, écris-leur. 10. Je me sens beaucoup mieux depuis qu'il m'a rendu visite. 11. Nous ne pourrons pas vous payer avant la fin du mois d'août. 12. Ils étaient en Allemagne depuis six semaines quand la guerre a commencé. 13. Nous ne manquons pas d'eau bien que l'été ait été très sec. 14. Il n'est pas facile de faire de tels progrès en si peu de temps. 15. Il faisait si froid que j'ai dû mettre mon gros manteau. 16. Tu ne dois pas te marier avec une femme dont tu ne sais pas l'âge. 17. Si vous vous étiez tu, personne ne m'aurait vu. 18. J'espère que tu m'y emmèneras. 19. Quand verrez-vous vos parents? 20. Qu'enverrez-vous à vos parents?

2. Tell whether the sentence you hear is true or false; you will have 3 seconds to write your answer:

1. Le drapeau américain a toujours eu cinquante étoiles. 2. Il est dangereux de s'endormir en conduisant. 3. Pour bien apprendre l'orthographe, il est utile d'avoir beaucoup de mémoire. 4. Le premier président des Etats-Unis était une femme. 5. Il y a des gens qui travaillent mieux le soir que le matin. 6. En Amérique on donne beaucoup de cadeaux à Noël. 7. Il est possible que les hommes aillent un jour dans la lune. 8. Aux Etats-Unis il n'y a pas de douane entre les cinquante états. 9. Les Anglais sont arrivés en Amérique au huitième siècle. 10. Il n'y a que les vieilles femmes qui portent des lunettes. 11. Quand on emprunte des livres à la bibliothèque, on n'est pas obligé de les rendre. 12. La plupart des enfants savent marcher quand ils ont trois ans. 13. Avant d'acheter une voiture, il vaut mieux l'essayer sur la route. 14. Les avions ne volent jamais pendant la nuit. 15. Pour rester mince, il faut manger beaucoup de beurre. 16. Les étoiles paraissent petites parce qu'elles sont très loin de nous. 17. On peut mourir à n'importe quel âge.

READING COMPREHENSION

Complete this story by selecting words from the list on the left to fill in the blanks:

MON ONCLE JULES

(this story takes place in 1900)

- emprunter
- hier
- devenu
- ensemble
- plusieurs
- enfance
- laquelle
- meilleur
- mots
- escalier
- cette
- espoir
- vrai
- tard
- l'après-midi
- souvenu
- était
- demain
- bras
- gare
- mieux
- tort
- te
- serait
- conduit
- l'
- voyant
- vêtements
- santé
- reviendrait

Ma famille n'était pas riche; mon père travaillait six jours par semaine, rentrait _____ du bureau et gagnait très peu. Nous avions juste de quoi vivre; ma mère achetait ce qui était _____ marché; mes deux sœurs faisaient tous leurs _____ elles-mêmes. On me faisait des scènes abominables pour un bouton perdu.

Mais chaque dimanche nous sortions en grande cérémonie. Mes sœurs, qui étaient en âge de mariage, marchaient devant. Mon père donnait le _____ à ma mère. Je me rappelle l'air pompeux de mes pauvres parents dans ces promenades du dimanche, la rigidité de leurs visages, la sévérité de leur allure comme s'ils allaient à une réunion d'une importance extrême.

Nous allions vers le port et nous passions _____ à regarder les bateaux. Et chaque dimanche, en _____ entrer les grands bateaux qui revenaient des Amériques, mon père prononçait invariablement les mêmes ____: "Hein, si Jules ____ sur un de ces bateaux, quelle surprise!"

Mon oncle Jules Davranche, le frère de mon père, était le seul _____ de la famille, après en avoir été la terreur. J'avais entendu parler de lui depuis mon _____ et il me semblait que je l'aurais reconnu immédiatement. Il s'était très mal _____ et, pour sauver l'honneur de notre nom, mon père avait dû ____ de l'argent et mettre son frère sur un bateau partant pour l'Amérique.

Une fois là-bas, mon oncle avait établi un commerce de je ne sais quoi et avait commencé à gagner quelque argent. Il nous avait envoyé une lettre dans _____ il nous disait qu'il réparerait le _____ qu'il avait fait à son frère. _____ lettre avait causé une émotion profonde dans la famille. Soudainement, Jules était _____ un honnête homme, un ____ Davranche, fier et courageux comme tous les Davranche. Une deuxième lettre, un an plus tard, disait: "Mon cher Philippe, je t'écris pour que tu ne sois pas inquiet de ma _____, qui est bonne. Les affaires vont bien. Je pars _____ pour un long voyage en Amérique du Sud. Je serai peut-être _____ années sans _____ donner de mes nouvelles. Je reviendrai en France quand j'aurai fait fortune et nous vivrons heureux _____.

Cette lettre était devenue la source de tous nos rêves. Mon père la montrait à tout le monde et il parlait constamment des projets ambitieux qu'il avait préparés pour le jour où son frère _____. Je crois aussi que c'est à cause de cette lettre que ma sœur Alice s'était finalement fiancée. La lettre, montrée un soir, avait emporté les dernières hésitations du jeune homme.

Pour célébrer ce succès, mon père avait décidé que nous irions tous passer une journée à Paris. Je revois notre arrivée à la _____ Saint-Lazare comme si c'était ____. Mon père était heureux et parlait sans arrêt. Mais brusquement, il s'est tu. Je l'ai vu devenir livide. Ses yeux étaient fixés sur un vieux vagabond, un homme sale au visage triste et misérable qui demandait de l'argent aux passants. Après un moment d'hésitation, mon père a fait demi-tour; nous ____ avons suivi et nous sommes tous sortis par une autre porte. C'est la première fois et la dernière fois que j'aie jamais vu mon oncle Jules.

(after Guy de Maupassant)

The purpose of this test is to determine how quickly you can understand written French. Write a V next to the sentences which are true and an F next to the sentences which are false:

1. L'eau éteint le feu. ___
2. Les femmes préfèrent les faux bijoux. ___
3. On peut aller de Moscou à Paris en voiture en moins de deux heures. ___
4. Il est difficile de ne jamais mentir. ___
5. Pour bien dormir il faut boire du café noir très fort. ___
6. Le tabac n'est pas bon pour la santé. ___
7. Aux Etats-Unis la loi permet aux enfants de conduire à douze ans. ___
8. Les femmes se dépêchent toujours de s'habiller. ___
9. On peut se passer de dormir pendant plusieurs semaines. ___
10. Tout le monde finit par mourir. ___
11. Les épinards sont verts quand ils sont frais. ___
12. Les chiens vivent jusqu'à cent ans ou même plus. ___
13. Il est défendu de lire des romans en avion. ___
14. Les Américains mangent souvent des œufs pour le petit déjeuner. ___
15. La poste détruit les lettres qui n'ont pas de timbres. ___
16. La plupart des jeunes filles américaines se marient avec de vieux hommes riches. ___
17. La cathédrale de Strasbourg a été construite il y a plus de 2000 ans. ___
18. Il n'y a eu aucune guerre pendant les cinquante dernières années. ___
19. Il n'est pas permis de se marier entre frère et sœur. ___
20. Ils y a plusiers fautes d'orthograph dans la phrase que vous etes en train de lire. ___
21. Pour devenir riche il faut travailler vingt heures par jour sept jours par semaine. ___
22. Au cinéma on vous rend le prix de votre billet si le film ne vous plaît pas. ___
23. La plupart des gens préfèrent prendre leurs vacances en été. ___
24. Quand le brouillard est si épais qu'il vous empêche de voir la route, il n'est pas prudent de conduire. ___
25. C'est une bonne idée de prendre un parapluie quand le ciel est couvert de gros nuages noirs. ___
26. Pour vivre vieux il faut se jeter par la fenêtre du vingtième étage. ___

The above sentences total 355 syllables. This test should take only two minutes: one minute to read the sentences at the terminal behavior speed of 350 syllables per minute and one minute to write the answers (an average of about two seconds per answer).

ORAL EXPRESSION (ACCURACY AND FLUENCY)

Directed expression

1. Answer the following questions in the negative. Example: *A-t-il du vin? -- Non, il n'a pas de vin.*

   1. Achetez-vous de la viande tous les jours? 2. Prenez-vous du dessert? 3. Voulez-vous
   avoir des amis? 4. Y a-t-il encore de l'espoir? 5. Etes-vous jaloux des autres étudiants?
   6. Est-ce que quelqu'un vous a posé des questions?

2. Shift the nouns in these sentences to the plural:

   1. Il y a un nouvel hôtel à Paris. 2. J'ai mal à l'œil. 3. Que penses-tu de la nouvelle voisine?
   4. Le premier étudiant est arrivé ce matin.

3. Combine the two sentences into one. Example: *Il fait beau; je ne le crois pas. -- Je ne crois pas qu'il fasse beau.*

> 1. Jean est malade; je le regrette. 2. Il a plu; c'est possible. 3. Je vais au théâtre avec lui; il le veut. 4. Vous savez le français; j'en suis content.

4. Ask the questions which would lead to these answers, but do not use the underlined words in your questions. Example: *J'ai vu Marie hier. -- Qui avez-vous vu hier?*

> 1. Il faut une heure pour faire la vaisselle. 2. Le prénom de M. Dupont est Jean. 3. Cette machine sert à faire la vaisselle. 4. Marie est malade. 5. La classe finit à midi. 6. J'ai une voiture depuis l'année dernière. 7. Le livre est neuf. 8. Je veux de l'argent. 9. Le livre est à Jean. 10. Nous irons jusqu'à Paris ce soir.

As stated on page 102, fluency comprises the latency and the syllabic rate of delivery. The measurements are made with a stop watch from the moment the student receives the stimulus until he finishes his response. Only the measurements taken with the accurate responses should be counted in figuring the level of fluency.

The students are tested individually. To make the time measurements easier, it is recommended that the stimuli be presented to the student one at a time on separate cards. We prefer not to use an audio presentation of the stimuli because it would adversely affect the grade of the students whose level of audio comprehension is not as high as their level of oral expression.

Free expression

Free expression can be tested by using some of the techniques listed on pages 145-146.

CHAPTER THIRTEEN

SUGGESTIONS FOR THE USE OF ACTIVE FRENCH: DIALOGUES

The objectives of *Active French: Dialogues* are described on pages 108-109 of this book. At Hollins College, *Dialogues* is used concurrently with *Foundation Course* and we use the proportion recommended on page 109: three class meetings (Monday, Wednesday, Friday) for *Foundation Course* and one class meeting (Thursday) for *Dialogues*. (The class is divided into small sections for the Thursday dialogue practice.) At Hollins, we begin both courses during the same week, but in some cases it may be preferable to cover the first two or three units of *Foundation Course* before beginning *Dialogues*. In any case, since the two courses are in separate books, it is possible to use them with complete flexibility; the relative amounts of use can be adapted to the local situation.

Procedure for the first dialogue

1. The teacher acts out the dialogue or plays the tape; the students can look at the English text. The teacher should have the necessary realia (letters, postcards, French newspapers, etc.).

2. The students repeat the dialogue after the teacher; pronunciation is practiced.

3. The teacher acts out the mailman's part and individual students come up to act out Suzanne's part; then the teacher acts out Suzanne's part and individual students play the mailman.

4. When the students know the dialogue, two students act out the whole dialogue.

5. The teacher explains how the segments of the dialogue sentences can be recombined to make other sentences. Examples:

Sentences from the dialogues	Recombinations
Voici une lettre pour votre mère.	Avez-vous une lettre pour moi?
Avez-vous quelque chose pour moi?	Voici quelque chose pour votre mère.
Un[illegible]e des Etats-Unis.	Voici une lettre des Etats-Unis pour votre mère.

The students are asked to make as many recombinations as they can think of (then they can compare with frame 7).

6. After the new vocabulary has been taught, the students are told to make up their own versions of the dialogue and act them out. Example:

Facteur: Bonjour, mademoiselle.
Suzanne: Bonjour, monsieur.
Facteur: Comment allez-vous?
Suzanne: Pas mal, merci. Et vous?
Facteur: Oh, aujourd'hui je vais très bien.
Suzanne: Avez-vous une lettre pour moi?
Facteur: Non, j'ai une carte postale et un paquet des Etats-Unis. Tenez.
Suzanne: Merci beaucoup. Avez-vous quelque chose pour maman?
Facteur: Oui, voici une lettre pour votre mère et une autre lettre pour votre père.
Suzanne: C'est tout?
Facteur: Oui, c'est tout, mademoiselle. Au revoir.
Suzanne: A demain, monsieur.

7. With the pictures on pages 4-6, the teacher can lead the students to understand sentences such as *Est-ce que la lettre est partie en avril ou en mai? Est-ce que Hollins College est dans le nord ou dans le sud des Etats-Unis? Est-ce que Marguerite a envoyé la lettre par bateau ou par avion?* The

students can answer *en mai, dans le sud, par avion,* etc. At this stage, we want mainly to develop confidence and sustain motivation.

Procedure for the other dialogues

The procedure used for dialogue 1 can also be used for the other dialogues. However, in intensive classes, it is preferable to have the students study frames 1-7 before they come to class; this allows for more free expression in class.

There should be a cyclic review of the dialogues; for example, while studying dialogue 17, the students can be asked to review dialogues 5, 10, 15.

The following techniques can be used to facilitate free expression:

1. Dialogue adaptation: This technique works best after the students have studied the first ten dialogues or so. The students go over some of the early dialogues, modify them and discuss any topic suggested by the dialogues; for example:

Dialogue 1: Four students meet at the post office; they have no mail in their boxes; they speak to the postmaster and ask for advice on how to receive more mail.

Dialogue 2: The mailman is present while Suzanne and Paul open Marguerite's letter and discuss it; he asks questions about her. Marguerite is sorry that she cannot come this year.

Dialogue 3: Mme Duparc refuses to lend her pen to Suzanne or to give her any paper or stamps. She tells her daughter she must learn to take better care of her things.

Dialogue 4: a) The stewardess participates in the dialogue; she is a college student who is working during the summer; she has studied French and she tries her French on Robert Dumont. Marguerite also would like to be a stewardess, but she is too afraid of flying. b) Robert Dumont and Marguerite read the menu and Robert Dumont explains some of the terms. Marguerite does not understand Robert Dumont's French and she wonders how she will communicate with Suzanne. c) Marguerite is afraid when the plane takes off; Robert Dumont tells her it is silly to be afraid.

Dialogue 6: The police inspector says that Marguerite's picture is not like her. He asks her to wait for further investigation. Suzanne comes to rescue Marguerite. Then, the customs inspector finds a large quantity of cigarettes in Marguerite's suitcase; she tries to explain that she does not know how the cigarettes got in her suitcase.

Dialogue 7: Nobody is waiting for Marguerite at the airport. First Marguerite thinks that it is because the plane arrived early, then she realizes that she gave the wrong date to Suzanne. She calls her and explains her mistake. She gets a taxi and goes to Suzanne's house by herself.

Dialogue 9: A map of Paris is spread on a table; replicas of the Paris monuments can be put on the map. The students tell which route they would follow from the Invalides to Suzanne's house.

Dialogue 10: a) M. and Mme Duparc worry because Suzanne and Marguerite are late. They telephone Orly to find out whether the plane has landed. b) M. and Mme Duparc are not quite ready when Suzanne and Marguerite arrive. c) M. and Mme Duparc talk about Marguerite while she is in the bedroom with Suzanne. d) Marguerite decides to take a nap until lunch. e) Marguerite has a separate room; Suzanne points out the monuments she can see from her window.

Dialogue 12: A student acts as a guide.

Dialogue 13: Marguerite and Suzanne go to the Louvre by bus and return home by subway.

Dialogue 14: Marguerite describes and acts out all the things she has done during the last 24 hours.

Dialogue 15: a) Marguerite says the noise of the cars and the subway have prevented her from sleeping well; Suzanne tells her that she will get used to the city noises. b) The students can talk about their sleeping habits: whether they go to bed early or late, whether they take an afternoon nap, how many hours of sleep they need, how many nights they can go without sleep, whether they get up as soon as they wake up, what sleeping position they prefer, whether coffee prevents them from sleeping, whether they sleep lightly, etc.

Dialogue 16: The students discuss their preferences in shoes, how many pairs they have, how much they usually pay, whether they buy special shoes for Sundays, whether they like to walk barefoot.

Dialogue 17: Two students want to play bridge. They have difficulty finding partners because most students have too much work. Finally they can play.

Dialogue 18: a) The students choose two monuments on the map of Paris and explain how to go from one to the other. b) A student helps a foreign visitor to find the library.

Dialogue 19: Two old Paris women have never climbed the Eiffel Tower; finally they go and find the experience so exciting that they decide to "live dangerously" for a change: they go for a plane ride at Orly, learn to drive and buy a car, etc.

Dialogue 20: Should radio and television be government controlled? Should commercials be banned? Should the news be censored? Should people be free to play transistor radios in public places (beaches, trains, etc.)? Isn't there too much noise in department stores (music and commercial messages)?

Dialogue 21: Should tipping be forbidden?

Dialogue 23: a) The actors and actresses the students prefer. b) The first French movie they ever saw.

Dialogue 24: How many times a year do you go to the dentist? Do you have good teeth? How many fillings do you have? Have you ever had a toothache? Do you have your wisdom teeth? How many times a day do you brush your teeth? Which toothpaste do you prefer?

Dialogue 25: You phone a friend to invite him to go to the theater, to the movies, to the country.

Dialogue 26: The students practice filling forms out.

Dialogue 27: a) You are on the train; the *contrôleur* asks you for your ticket; you cannot find it; the *contrôleur* realizes that you are a foreigner and does not give you a fine. b) There is no dining car; a fellow traveler offers you a sandwich and a glass of wine. What do you do? c) You leave your suitcase on the train; when you realize it, the train has already left. Where do you go and what do you do?

Dialogue 28: You give your order to the waiter; you complain because the service is too slow, the food is not warm enough, etc.

Dialogue 29: Would you prefer the beaches on the English Channel, the Atlantic Ocean or the Mediterranean? Do you prefer rocky or sandy beaches? What do you like to do at the beach? Do you like to get suntanned?

Dialogue 30: Are you often sick? Do you often go to the doctor? Are you afraid of being sick? Which diseases have you had? Have you already been in the hospital? How many days did you have to stay?

Dialogue 35: a) You buy gas and you try to pay with a personal check. b) You rent a car with some friends and you go for a ride in the country. You have two flat tires and you must walk to the next village. To make up for the lost time, you drive very fast and are stopped by the police; you must pay a fine. Finally, you run out of gas.

Dialogue 36: a) The attendant at the registration desk explains how you must fill out the form. He asks you not to make noise. b) When you leave, you complain that the bed was too hard, that the room was too hot, that the people in the next room got up too early, that the water was cold, that breakfast was insufficient, that your shoes did not get shined.

2. Outsider's description: A student pretends he is seeing one of the dialogues happen; he describes it as if he were a TV commentator and he interviews Marguerite, Suzanne, etc. Example with Dialogue 19:

Narrator: Aujourd'hui nous célébrons le quatre-vingtième anniversaire de l'inauguration de la Tour Eiffel. La Tour Eiffel a été inaugurée le 20 mai 1889 par le Président de la République, M. Sadi Carnot. Vous savez qu'aujourd'hui la montée est gratuite et il y a une longue queue de visiteurs. Nous allons parler à quelques-uns de ces visiteurs. Voici une jeune fille qui me paraît américaine. Est-ce que c'est votre premier voyage en France, mademoiselle?

Marguerite: Oui, monsieur, je suis arrivée la semaine dernière.
etc. etc.

3. Identification of realia: Give the students an item which does not exist in this country (*ticket de quai, billet de Loterie Nationale, transformateur 110/220 volts, carte demi-tarif pour les transports en commun, disque de stationnement pour la zone bleue,* etc.). The students ask questions to try to determine what the object is used for.

4. Conversation based on the pictures in the book: The pictures have been selected to provide as much free expression as possible; for best results, each picture should be used several times. When the students go back over a picture, they find new questions to ask and make new comments at the same time they review the vocabulary and sentences they have used before.

The dialogue practice will be more interesting and profitable if:

1. The teacher provides the necessary realia: *real* coins, bills, stamps, maps, menus, tickets, theater programs, posters, French playing cards, etc. These objects can be brought back from France either by the teacher or by friends of his; some of these realia items can be secured from the Cultural Services of the French Embassy in New York, the National Information Bureau of the AATF (972 Fifth Avenue, New York, N. Y. 10021) or from the companies which advertise in the *French Review*. In class, an ideal situation would be to have a large rear projection screen; slides - and even movies - could provide a realistic background for the dialogue practice.

2. The teacher speaks as little as possible. Whenever the teacher has to do some talking (asking questions about a picture, for example), he should have the students go through the exercise again with only the students speaking. The students must be trained to ask questions as well as give answers.

3. The students "play the game". They must assume another identity; they must become Suzanne, Paul, the mailman, etc.; they must learn not only how to speak, but also how to behave like people who live in a different culture and whose lives, beliefs and attitudes are different from those in America. This is why the pictures in the book do not represent the various characters of the dialogues; the pictures show the stage as seen by the characters' eyes; the students can pretend *they* are the characters of the story and they can put themselves on stage.

Tests

Active French: Dialogues is not designed to teach formal grammar. The tests must be in keeping with the objectives described on pages 108-109.

CHAPTER FOURTEEN

CONCLUSIONS

THE TEACHERS

A disturbing element in the evolution of our profession is that many teachers have given up trying to understand the theories which govern the development of teaching materials or the use of machines. A large proportion of the participants in NDEA institutes expect to be given a simple, ready-made formula which they can apply when they return to their classes. This desire to carry out instructions blindly rather than understand a problem and find a solution is symptomatic of our modern society, a society which has become so complex that only a small proportion of individuals know how it operates and where the mass of the population contents itself with pushing buttons. (The average American uses daily a vast array of machines and gadgets without knowing *how* they work; the repairmen who fix TV sets or the mechanics who work on cars use complicated instruments and follow complex procedures, but few of them know *why*.)

I can see no more pressing task for our profession than that of reversing that trend. There can be no real progress in FL teaching unless our teachers are trained to analyze their local situation, to make decisions and to develop the solution which will work best; teachers must be trained to evaluate teaching materials and to choose those which best fit their particular student population and their particular set of objectives. To achieve this goal, we need books and methods courses which present the pertinent elements of the many disciplines from which FL methodology draws its theories: structural linguistics, anthropology, psychology, electronics, environment engineering, etc. Scholars like John Carroll, Pierre Delattre, Robert Politzer and Wilga Rivers have already begun to fulfill this need and we hope that this book will be a worthwhile contribution. As our teachers are trained to assume more and more responsibility, to make more and more decisions, they will regain enthusiasm, confidence and pride in their work.

Another essential task is to make our nation realize that the education of our youth is our top national priority, that many, many more teachers are needed, and that teaching is a profession which ought to attract the best minds of our society. As long as most of our FL classes are taught by undertrained teachers who are given the inhuman burden of teaching some 200 teenagers each day, all the pious talk about bilingual Americans will only be a cruel deception.

THE LEARNERS

Most of the research performed during the last twenty years has benefited the students with native intelligence, born in culturally-oriented families, who have had the good fortune of attending good schools and have had their mental powers fully developed. It is this type of student who has been able to take advantage of the progress made in structural linguistics, in the theories of learning, and in technology; with such students, spectacular gains have been achieved - gains which, for some students, can be as high as 50% (meaning that a terminal behavior which required 500 hours of training in 1948 requires only 250 hours in 1968). Barring revolutionary developments in "learning drugs" or other techniques for the transfer of knowledge and skills, it can be expected that the pattern will hold; new advances in our understanding of language and progress in methodology will probably continue to benefit the students with developed mental powers and the gap between the intellectual have's and have-not's will grow larger.

What our profession is now trying to do for these have-not's can be analyzed as follows:

a) Change in objectives: The traditional objective of reading comprehension is being replaced by audio-oral skills. The new approach may be more interesting and less tiring, but the performance levels reached by most students are so low that they are of no cultural or even practical value. The new approach may make the failure less apparent, but it is a failure all the same.

b) Longer sequence: Increasing the number of years of FL study on the high school level from two to four or even six is an excellent idea for the students who continue to make progress throughout this extended period of training, but these additional years are a waste of time (as far as the *language* skills are concerned) for the students who reach their plateau after two or three years of FL study.

c) FLES programs: The only superiority that a young child has over an adult in language learning is phonological. The young child can reach "perfection" in pronunciation, but even there he needs long hours of constant individual practice in the native setting; a few minutes a day of group practice for only 180 days a year is not sufficient. Furthermore, with such time limitations, the performance levels reached in morphology, syntax, vocabulary, comprehension and expression are so low that they do not justify the expense of money and time. To be successful, a FLES program would probably require that several subjects each day be taught in the foreign language and that some of the vacation time be spent in the foreign country. Because of the importance of English as a world language and thanks to the proximity of England, such programs would be justified for countries like France, Germany, Sweden, etc., but in the United States it would not seem wise to impose one particular foreign language on a young child since in his adult life he may want or need a different language.

Our position is that the attempt to learn a second language *with the narrow time limits and environment that exist in our schools* can be successful only if it is a highly intellectualized process (see page 79) beginning when the child is intellectually ready (about eleven years old) and that the role of the elementary school should not be to teach a foreign language but rather - and more importantly - to give the child the necessary intellectual training so that he *will* be able, when the time comes, to learn *any* foreign language efficiently and rapidly. If our profession seriously intends to greatly increase the proportion of Americans who can learn a foreign language, then it must initiate or support efforts to modify the structure of our society and to improve the curriculum of our elementary schools so that each child will reach his maximum mental development. The curriculum changes which our profession should support can be outlined as follows:

1. Intellectual preparation: Our elementary schools should do a much better job of training our children to analyze forms and structures, to perceive analogies and relationships, to detect meaningful contrasts, to arrive at concepts, to localize problems and find solutions, to transfer from one learning situation to another. The children should also be trained to efficiently store large amounts of information in their minds and they should be trained to retrieve quickly and accurately from that storage whatever information they may need. An essential part of their training (and one which is nearly completely neglected today) should be the ability to evaluate their own responses (see page 116). This intellectual training should begin well before the age of six (especially for the children who come from families who are not intellectually oriented and make no attempt to develop their children's intelligence).

FL teachers *can* teach a foreign language well in a relatively short time, but the students must be intellectually ready; the FL teachers should not be expected to give this intellectual training in addition to teaching the foreign language.

2. Linguistic preparation:

a) During their grade school years, the students should be taught to analyze accurately the spoken and written forms of English; they should also be given some basic training in analyzing foreign languages and they should be shown that two languages can express the same concept in entirely different ways, that one language can be morphologically simple while another is extremely complex, that the opposition *oral vowel/nasal vowel* may be significant in some languages and not in others, etc. This would not be meant to teach foreign languages to the children, but rather to familiarize them with the concepts which are essential for the rapid learning of a foreign language.

b) The young child's ability to imitate sounds should be cultivated and he should be taught with recordings and films to imitate a wide range of sounds and modes of articulation, not only those of the familiar European languages, but also the clicks and tones of African and Asian languages. With proper training in grade school, every child could be expected to acquire and retain throughout life the ability to mimic the sounds of any language he may want to learn (and this training should also include gestures and facial expressions).

c) A program of intensive reading should give the students a large English vocabulary (see page 57).

d) Visual memory and especially audio memory should be developed much more than it is today.

e) Research should determine how the ability to understand the spoken form of foreign languages can best be developed and this training should begin as early as possible (probably in the first grade).

3. Cultural and emotional preparation: No matter how well prepared they are linguistically and intellectually, our students will fail unless they are taught, and find in the society aroung them, respect and understanding for foreign cultures. Early in their academic training, children should be shown that all the socio-cultural differences that exist in our world give it variety and that, instead of creating conflict and hostility, they should be a source of friendship and happiness. The students should not feel that a foreign language is something which you take to fulfill some dim academic requirement and which you can forget after graduation, but that it is an accomplishment which can greatly contribute to each individual's happiness and his value to the world.

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